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ST. 95 • JANUAR 1990

CPR

# NEW YORK

## Death Of a Hood

BY  
ERIC POOLEY

us Farace, the pumped-up drug-dealer, had been on the  
in for nearly nine months. His murder of federal agent Elv  
ett Hatcher had violated the code and triggered a fra  
unt by Feds and mobsters. Then he was gunned down  
rst. Justice for all.



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# LETTERS

Jeanie Kasindorf's January 15 cover story on the controversy over fur prompted an extraordinary response. Here is a sampling. More letters will appear in future issues.

## The Cold War

IT'S TIME FOR THE FUR INDUSTRY TO APPLAUD the millions of men and women who wear their warm fur garments with pride. Our customers deserve a standing ovation for ignoring the intimidating tactics of the many fanatic animal-extremist groups and braving subfreezing temperatures with the help of their furs.

The anti-fur activists' interfering with people's freedom of choice of how to live, what to eat, and what to wear didn't sit well with the majority of the American people. When given the choice between facts and emotional rhetoric, Americans chose the truth—that the American fur industry has absolutely nothing to hide. We are proud of what we do for a living. More important, we are a responsible industry that cares for the welfare of our animals. If we treated our fur-bearing creatures like these so-called animal-rights groups claim we do, we'd be out of business. Torturing the mink and subjecting them to constant stress would only show up in poor pelt quality. The fur farmers dedicate their lives to these animals, while most of these activists have no idea what the mink even look like.

Stephen Cowit  
Henry Cowit, Inc.  
Manhattan

THANKS FOR A GREAT UNBIASED ARTICLE on the fur war. I'd like to stress to the animal activists that some people wear fur for warmth, not vanity. I own four old, ugly fur coats that were given to me. *Nothing* keeps you warmer than fur. As long as I live in this climate, I will continue to wear fur, and when I can afford it, I will probably buy one.

Linda Russo  
Manhattan

WE WERE ASTOUNDED BY JEANIE KASINDORF's implied condemnation of our industry. Although 80 percent of the furs sold in the U.S. come from fur farms where animals are given the very best care, the writer chose to ignore the informational resources of the Fur Farm Animal Welfare Coalition. This organization has an admirable certification program

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.

that ensures good housing, nutrition, and veterinary care.

Tom Moriber  
Rein & Moriber, Inc.  
Manhattan

Jeanie Kasindorf replies: The issue of how many fur coats come from ranch animals is much more complicated than Mr. Moriber suggests. Somewhere between 60 and 80 percent of furs sold in the U.S. come from fur farms. But most of the ranch fur is imported from farms outside the U.S., which have no relation to the Fur Farm Animal Welfare Coalition. In the U.S., only 25 percent of animals killed for their fur are raised on ranches.

OUR INDUSTRY'S CONCERN THAT EVERYONE should be given a right to select his or her clothing or food was overshadowed by the animal activists' misinformation and the article's highly emotional photographs. The magazine had to reach into its files for a photo of a veal calf to illustrate "farming."

M. Kuligowski  
Executive secretary  
Chelsellers, Inc.  
Manhattan

I WAS HAPPY TO READ AN INFORMATIVE, UNBIASED report on the subject of fur with an accurate description of the facts. People should be educated so they can be aware of the true horror story behind every fur coat—then maybe they'll realize that cruelty isn't chic.

Kathy Prior  
Manhattan

ANTI-FUR ACTIVISTS HAVE CERTAINLY FOUND a friend in *New York Magazine*. The fur industry, especially those furriers who support your magazine, gets the short hairs.

You can rest assured that *New York* will not be on my client Christie Brothers' media list again.

Eve Levy  
Vice-president/Media director  
Waldman/George/Levy Advertising, Ltd.  
Manhattan

GREED AND VANITY HAVE NOTHING TO DO with it—fur is light, warm, comfortable, durable, natural, and economical. A good fur can last ten years or more. Since the beginning of time, man has survived by trapping animals for food and wearing furs to keep warm. If those dummies out there who paint their faces and parade around making idiots out of themselves would stop and think for a minute, they would realize that without the very thing

they are campaigning against, they wouldn't be here today. If they care so much, why don't they go down into the bowels of this city and spend all the money they are throwing away on this useless campaign to feed and clothe the homeless?

Lee Glodowski  
Avazis-Rothman, Inc.  
Manhattan

I AM TRULY SURPRISED THAT A MAGAZINE like *New York* would choose to do a cover story on an issue that the public is getting very bored with. Men and women want to wear fur and are not going to let a minority dictate to them what they should eat or what they should wear. Lest you forget, allow me to remind you that freedom of choice is the cornerstone of our society.

Sandy Blye  
Executive vice-president  
American Fur Industry  
Manhattan

AS A SUPPORTER OF THE ANTI-FUR MOVEMENT, I find it gratifying to hear fur wearers making statements that prove their small-mindedness, self-absorption, and lack of social conscience. Yet your quote from Suzy Chaffee defies all believability. Nobody can be *that* stupid.

S. Walsh  
Manhattan

CONGRATULATIONS ON AN EXCELLENT, objective article that presented good arguments for both the pro-fur and anti-fur positions.

I believe many anti-fur activists are hypocritical about environmental issues. I think in some cases they are just jealous of those attractive and successful women who wear fur coats. Bob Barker, who hangs his hat on the vanity issue, should do a survey asking how many anti-fur supporters would wear fur coats if they cost less than cloth coats. I suspect that many would wear fur, since it is warmer, more comfortable, and fashionable—not because it is a status symbol. Celebrities and media catering to anti-fur activists on the advice of press agents are not very credible. Most moviegoers do not wear fur, so it is easy to see which side a celebrity might choose.

Farm-raised fur, leather, cotton, wool, and meat are the natural choices. Synthetic, toxic substances are not. If you can eat lamb and beef and wear lamb's wool and cow's leather, why can't you wear mink-farm fur and use the rest of the mink for livestock feed? The trapping of wildlife for furs should be controlled and limited, just like hunting and fishing, and

the objective should be to improve the already damaged environment.

**Robert A. Green**  
Chairman  
Green & Company  
Manhattan

SOME YEARS AGO, WE "ADOPTED" A PAIR OF orphaned raccoons. Every spring after that, they would bring their babies to our Connecticut cabin for handouts. These are enchanting animals—very bright and quite irrepressible—and we were saddened when they stopped showing up.

Recently, I found myself in a supermarket behind a woman whose fur coat sported fourteen raccoon tails. I nearly threw up on her. I'm sorry I didn't. But it wouldn't have brought back those fourteen blithe and busy spirits.

**Otis Kidwell Burger**  
Manhattan

JEANIE KASINDORF'S ARTICLE DID NOT PRESENT the positive aspects of the fur industry or the concerns of millions of fur consumers and people who are employed in the industry.

The animals used for the manufacturing of fur coats are, in many instances, ranches on farms for that sole purpose, and this does not lead to the endangering of the species. Other furs that are utilized are trapped, thus keeping our ecological system in balance.

As I believe it says in the Bible, animals have been put on this earth since the beginning of man to keep him warm. If animals were not taken from the environment to be used by fur manufacturers, they would be killed by other animals. In a sense, this helps the delicate ecological balance of nature in that it prevents overpopulation and the destruction of the environment.

**Marlyn Rame Dorkin**  
The Fur Galleria, Inc.  
Cedarhurst, N.Y.

I'VE BEEN WALKING AROUND ALL WINTER with my FUR IS DEAD button getting very dirty and paranoid looks from women in fur coats. I even heard one mutter to her friend that if "these activists touched my coat" she'd "have no problem slugging them." Thanks to Jeanie Kasindorf for stating that the practice of throwing red paint on furs has taken on the mythic proportions of feminist bra burning.

**Robin Lutsky**  
Port Washington, N.Y.

TRAPPING AN ANIMAL SO IT CAN CHEW ITS paw off and escape (if it's lucky) is "tough love," according to Suzy Chaffee. And giving fur coats to the homeless in Grand Central is great, too, according to Chaffee (although spending the thousands of dollars that furs cost on apartments or job

training might be a tad more useful).

I say that with a few more fur-industry spokespeople like Chaffee, we won't need an anti-fur movement. It'll die a natural death because everyone will realize only vain, self-centered simpletons wear fur.

**Kevin Cook**  
Brooklyn, N.Y.

PLEASE RECOMMEND TO ALL THE PEOPLE who wear fur coats, jackets, and hats that they rent a copy of *The Texas Chainsaw Massacre*.

**Mia Cristina Sacilotto**  
Brooklyn, N.Y.

MOST OF THE ANIMAL-RIGHTS/ANTI-FUR lunatics I have met seem to be extremely unhappy, misanthropic people. Real life appears to overwhelm them, and so they wrap themselves up in a cause that makes them feel good about themselves.

They have that right. But they don't have the right to bludgeon others into their way of thinking. I am truly surprised at the amount of positive press they are getting, especially in view of the generally negative press anti-abortionists receive. Jeanie Kasindorf's article was no exception.

Incidentally, have any of these ding-dongs given thought to the thousands of people who would be without work if the fur industry were outlawed? I guess their right to make a living just doesn't count.

**Anne Siebenhoven**  
Manhattan

THE DOUBLE STANDARD OF MANY ANTI-FUR activists drives me crazy. When Laura Chapin of the Humane Society insists that "it's perfectly logical to eat meat and wear leather and be against fur," she doesn't make any sense. If she can't perceive the inconsistency, that's sad; if she can, she's a hypocrite.

The photo of Rosanna Arquette, who has taken a stand against fur, ironically shows her wearing a leather jacket. Why don't these people practice what they preach? Do they think the killing methods used to obtain lambskin are prettier than those used to kill cute, cuddly fur-bearing animals?

I have the stirrings of anti-fur sentiment, but I am already a full-blown foe of hypocrisy. I can't bear the shoddy reasoning of the militant, self-righteous mob. What distinguishes human beings from other animals is our ability and right to make personal choices. Like abortion, the right to wear ranches fur has become an arena in which a vocal minority seeks to harass the majority into submission. The world would be a kinder place if people would be a little less eager to impose their personal beliefs on others. Let he who is without sin cast the first stone.

**Anne Mao**  
Manhattan



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# INTELLIGENCER

BY JEANNETTE WALLS

HOW HE'S DOIN'...HASTE AND WASTE...OVITZ LOSES AGAIN...MALCOLM'S MOROCCO II?

## KOCH AND HIS DIET: SLIM CHANCE

Is Ed Koch already cheating on his Slim-Fast diet?

Earlier this month, in a highly publicized press conference, the 244-pound former mayor endorsed the weight-loss drink—reportedly for at least \$100,000. Koch vowed to lose as much as 30 pounds by limiting himself to the drink at breakfast and lunch and to 600 calories at dinner. But last week, Koch was spotted eating lunch at the Rainbow Room.

"I wasn't cheating," Koch says. "The lunch was very modest. I had oysters and swordfish. I'm not going to take Slim-Fast into a ritzy restaurant. They'd have a fit. So I had my solid meal for lunch, and the shake for dinner. The secret to successful dieting is being able to bend the rules."

The jazz club Condon's, where Koch drank his Slim-Fast the other day, will soon offer the diet aid for \$9.

## FERNANDEZ AND THE BLACKBOARD JUNGLE

The top deputy appointed by schools chancellor Joseph Fernandez may have driven out

## A POACHING PROBLEM AT FORBES'S EGG

Malcolm Forbes is already ruffling some feathers at his downtown monthly, *Egg*, which makes its debut in mid-February.

Forbes turned in a "letter from the publisher," which a source says was "unreadable." The editors of the square-shaped magazine debated whether to run it, the source says, "and if so, who would rewrite it." But editor Hal Rubenstein denies there's any squabbling: "Mr. Forbes asked if he could write it, and we said fine. It's his train set. We wanted him to make it more personal. We suggested some things, and he made the changes himself."

Rubenstein is also said to be upset with Forbes's plans for *Egg*'s premiere party on February 12, a charge he denies. "Even though his Morocco party was a disaster, he's rehired the people responsible for it," says another source. "And there are going to be a lot of Forbesians there."

Rubenstein says, "Malcolm has one set of friends. I have another set of friends. . . . It all balances out."

one of the Board of Education's most talented officials.

A source says Stanley Litow "threw up a bureaucratic wall" between Fernandez and Harvey Robins, a veteran cost-cutter. During his tenure as the board's finance chief, Robins became known as a "seeker and destroyer" of bureaucratic waste—eliminating 1,200 office jobs and taking chauffeur-driven limousines away from school officials. Robins was said to be angered by his sudden lack of access to the new chancellor, and quit when David Dinkins offered him a job as head of the Mayor's Office of Operations.

"I don't get into this stuff—

personal issues," says Robins.

"I plan to support the mayor and the new chancellor." Litow denies there were problems: "Harvey and I are very close personal friends. He's a smart, tough, and talented administrator, and he left for a key job. They're lucky to get him, and we're sorry to lose him."

## EX-JOURNAL MAN: RETURN ENGAGEMENT

Former *Wall Street Journal* editor Stewart Pinkerton may be going home again. Two weeks ago, Pinkerton abruptly left Kidder, Peabody, where he had been managing director of corporate communications for just over a year.

A Kidder, Peabody spokeswoman confirmed that Pinkerton resigned shortly after the number of people in his department was cut from ten to five. "The scope of his position changed, and he left," she says. "It was quite amicable on both sides." Early last year, Pinkerton, a former top *WSJ* editor, reminisced in an interview about his old job.

Pinkerton wouldn't comment, but a source says the 24-year veteran of the *Journal*



ED KOCH



MALCOLM FORBES



KIM BASINGER

## BATCHICK KIM BASINGER BAILS OUT OF CAA

Another star has fallen from Mike Ovitz's universe. Kim Basinger, who appeared in *Batman* and *9½ Weeks*, has left Ovitz's Creative Artists Agency, the most powerful agency in Hollywood. The actress has signed with InnerTalent, the upstart company run by five renegade agents, including three who left CAA. Ovitz has been fighting a messy public battle with defecting screenwriter Joe Eszterhas.

Neither Basinger nor the agencies would comment, but a source says, "CAA has a lot of big stars, and Kim has felt she could get more personal attention from a smaller agency. Ovitz is furious. He thinks CAA made Kim's career."

ASSISTANT EDITOR: JOANNA MOLLOY

## WALL STREET PEEK...DINNER THEATER...CENTRAL PARK CASTING...MAD AT MADAM



SYDNEY BIDDLE BARROWS



JOHN GOTTI



TRACEY ULLMAN

has been talking to editors at the paper about rejoining the staff, possibly as publisher of a magazine that *WSJ's* parent company, Dow Jones, may start. Says the source, "It's not definite. A lot of people felt Pinkerton was demoted when he was moved from deputy managing editor to senior editor of finance and investments. But they're in talks."

## GOTTI STEPS OUT: 'HEY, BIG TIPPER!'

John Gotti isn't letting his upcoming trial cramp his style. The reputed head of the Gambino crime family, who is accused of ordering the shooting of a union boss, has been seen feasting on pizza and \$100-a-bottle champagne regularly at Wet Paint Cafe. The SoHo restaurant is owned by Gerard Renny, who grew up in Gotti's East New York neighborhood.

"He's a very generous tipper," says a restaurant insider, who adds that Gotti usually leaves a \$50 tip for a \$130 meal. "The restaurant specializes in southwestern cuisine, but Gotti doesn't trust that sort of stuff. He always orders Veuve Clicquot champagne and pizza with goat cheese, mozzarella, onion, and chile purée. He wears these expensive suits with white turtlenecks, and there's always a little mayhem while the waiters try to get him to sit at their tables."

## TRACEY ULLMAN: THE NAMING OF THE SHREW

Tracey Ullman has portrayed everything from a Valley Girl to a postal worker, and theater producer Joseph Papp seems confident she'll have no trouble with the role of an Elizabethan shrew, says a source. Ullman, the star of her own Fox-network comedy show, is talking with Papp about playing Kate in Shakespeare's *The Taming of the Shrew* this summer in Central Park. Alec Baldwin, who was in *Married to the Mob* and stars in the upcoming *Hunt for Red October*, may play Petruchio, says the source.

A spokesman for Papp insists nothing has been decided, but the source says, "Ullman would be great, and Papp is very hot on her. She would really be a crowd-pleaser, too."

## THEY MIND MAYFLOWER MADAM'S 'MANNERS'

The author of *Mayflower Manners* has made a major faux pas.

In her new book on etiquette, Sydney Biddle Barrows addresses the question "If a host invites a known carrier of [AIDS] to a dinner party, should he so inform his other guests?" Barrows answers, "Yes. Most people will know that they cannot contract the disease by being seated at a dinner table with a carrier. But it is a courtesy to all to let them know ahead of time."

Last week, Barrows was "disinvited" to the premiere of Pedro Almodóvar's film *Labyrinth of Passion*. Chip Duckett, a gay activist who organized the screening, wrote Barrows, "Do you warn guests if someone present has cancer? Or are you actually afraid that AIDS can be transmitted over the dinner table? Or are you planning on having unsafe sex during dessert?" Duckett has also demanded that the publisher, Doubleday, issue an apology and make a donation to an AIDS-education group.

Barrows didn't return calls, but a Doubleday spokesman says, "We don't censor the opinions expressed in our authors' books—even when we don't agree with them."

## TANTRUM ALMOST KO'S KNOPF BOOK

Alfred A. Knopf had to move back the publication date of *Wall Street Women* when one of the people mentioned in the nonfiction work complained that her conversations with the author were off the record.

When Wasserstein Perella managing director Carol Einiger saw galleys of the book, she demanded that the publisher and the author delete the three paragraphs that referred to her. Knopf agreed to revise the section and moved the book's release date from January 8 to mid-February.

Einiger wouldn't comment, but her gripe has baffled author

Anne B. Fisher. "The parts about her were flattering," Fisher says, "but she's claiming she didn't want to be named or quoted. I don't do interviews like that. What's the point?" Fisher says Knopf has had to postpone her publicity tour because the book won't be in the stores. "[Einiger's] little temper tantrum has really screwed things. From now on, I'm writing fiction so that if a character gives me a hard time, I can kill them off."

## MANILOW THEME MAKES CH. 2 SING

So it's not the discovery of a lost Mozart concerto. But WCBS staffers were surprised when they found that the station's theme for the Sunday-afternoon movie introduction was composed by Barry Manilow.

"Barry worked here in the mailroom twenty years ago," says a Channel 2 spokesman. "In his spare time, he wrote songs on the side. We don't owe him the royalties for all these years because we paid a flat fee back then. I don't know what it was." Manilow remembers, though: "It was \$200. No, \$100."


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# CHANEL

SAKS FIFTH AVENUE

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# The City Politic/Joe Klein

## WHAT DINKINS MUST DO

### TIME TO CRACK HEADS

ED KOCH MAKES FOR A CURIOUS SORT OF journalist. Most of his "questions" end with periods or exclamation points. But there are many paths to enlightenment, and in his first stab at an interview on his new Sunday-morning television show, Koch stumbled upon the central conundrum of the Dinkins administration.\*

"Can I tell you what the difference between us is?" Koch said to the new mayor (which sort of qualifies as a question, I suppose). "The New York Times had a very good article on it: They said Dinkins and Koch have basically the same philosophy, are doing the same things—only the way Dinkins does it is more acceptable because he comes over as a nicer guy."

Dinkins, ever the gentleman, didn't challenge the assumption except to say—mildly—that they probably didn't agree on all things. But the question implicit in Koch's non-question echoes across the increasingly barren local political landscape: Is Dinkins nothing more than a kinder, blander Koch? If not, what does he have in mind for the city?

So far, no clues. Dinkins has made some solid appointments and shown a willingness to be responsible on the budget—but he hasn't had much to say about programs, priorities, initiatives. Unlike Joe Fernandez, the new schools chancellor, Dinkins hasn't said, *This is what's going to be important over the next few years. This is how I'm going to be different from the last guy. This is where the city is going.* Beyond vague policy "goals" he repeated in his inaugural address, Dinkins has put precious little meat and potatoes on the table.

To be fair, meat and potatoes isn't easy when the cupboard is bare. But a take-charge attitude, a desire to shake things up, to assert control, doesn't cost a cent. Clearly, the new mayor inherited a mess: Tax receipts are plummeting. In the past few weeks, the projected budget gap for this fiscal year (ending in June) swelled from \$150 million, to \$250-, to \$400 million or so. Next year will be more of the same—a billion-dollar deficit at least, pending union negotiations. Dinkins has trudged almost daily into the Blue Room (appropriately named) at City Hall to open a vein for the press and share the bad news. But with little else of import to announce, he risks becoming the bad news bear.

Koch did austerity funnier than any pol-

\*Caveat emptor: I am a regular co-conspirator on the show and confess to oblique self-promotion here.



**NO WAY OUT:** Dinkins has to cut corners to get more cops on the street.

itician in memory—it was Borscht Belt belt-tightening (which didn't sit so well in poorer communities, where "austerity" is the difference between bread and crumbs, but did keep the rest of the city entertained). By contrast, City Hall reporters say Dinkins has taken on an increasingly glazed and somber aspect, as if he were being beaten over the head daily with a two-by-four.

His budgetary prudence *has* bought him some time on the editorial pages and in the business community. "There was a great deal of concern about his ability to do the job," says a leading Wall Street executive. "but Dinkins has eased a lot people's minds by showing sustained interest in the budget process right up front."

But easing the minds of financiers was not exactly David Dinkins's mandate when he came to office, and his prudent fiscal start may have negative political consequences in the real world. The "tough" decision mentioned most frequently by business types—to delay (in truth, to kill) the next Police Academy class—is probably the most damaging. "You don't cut cops," said one high-ranking elected official. "You can slash just about anything else. People don't follow the budget that closely, except for cops. They want more police, not less."

That seems especially true now, as the city endures yet another skein of outrageous crimes—random slashings in Greenwich Village, deadly purse snatchings, the rape and torture of a young girl

in Harlem. "People are scared to death," says Tom Repetto of the Citizens Crime Commission. "I've been getting a lot of calls lately from people saying, 'That's it, I'm getting out of here.' We're in a lot of trouble if someone doesn't stand up pretty soon and say, 'Here is the plan to regain control of our streets.'"

The man with the plan is expected to be Police Commissioner Lee Brown, who arrives this week from Houston (a fairly large city in Texas). Brown is Dinkins's most controversial appointment (*New York*, January 22), and he may be where the new administration will stand or fall. The outlook isn't great: No matter how good Brown might be—and the mayor protests a bit too much by saying he's the best in the nation—he is walking into a near-impossible political situation.

With a tighter budget and the prospect of a smaller police force, the next commissioner is going to have to cut some corners to get a greater percentage of the cops on hand onto the streets. "On any given night," says one law-enforcement expert, "half the cops in the city are answering heart-attack calls and the other half are in court, waiting to give testimony." The fire department should be handling medical emergencies, and cops should be able to videotape their testimony. The Citizens Budget Commission recently recycled some other perennial productive ideas: one-man patrol cars, and shifting more cops out from behind desks onto the streets (the police have been resisting this

last since Fiorello La Guardia made it a major campaign issue in 1933).

Dinkins, who won without the support of the police unions and therefore isn't beholden to them, would be in great shape to force these moves if he were using an 'NYPD good ol' boy (of any ethnic extraction) as his front man. As it is, "Out of Town" Brown will probably serve as a lightning rod, an excuse for the cops to stall and resist.

The police are only the beginning of the new mayor's problems. He will have \$250-million in hard cuts to make before July 1 budget experts estimate that the other \$150 million needed to close the gap can be gotten by slowing down expenditures and other abracadabra. He will have to make at least another \$500 million in hard cuts next year—and raise property taxes an equal amount. (This, by the way, is a best case revenue scenario.)

"You start by cutting nonessentials like consumer affairs, cultural affairs, parks, libraries, that sort of thing," says one budget expert. "You hope that the business community helps to pick up the slack." But the cultural stuff is only a fly-speck on the city budget—even if you cut those programs in half (and no one is proposing that), the yield would be less than \$200 million. Indeed, Draconian cuts in key areas seem inevitable—the streets will be dirtier and more dangerous; schools will have larger classes and less money for repairs; there will be fewer social workers to monitor child abuse; and hospital emergency rooms will be even more chaotic. The city will become a less attractive place to live in or visit. More companies will leave town. The tax base will continue to shrink.

Given all that, what can Dinkins do about it? Not very much. But to begin with, he can stop moping around and start cracking heads. Among the heads to be cracked are those belonging to the toads and rodents of the City Council who've voted themselves pay raises while Rome is burning. Other crackable heads include those of the Charter-reform luminaries, whose handiwork means the city will be mandated to spend tens of millions of dollars on make-work paper-pushing—a mini-budget office, a "public information" commission (with a paid staff director, counsel, staff . . . and paid members, including—oh, please—a journalist), and other unspeakable goo-goo nonsense.

If Dinkins wants to impress some folks who are not financiers or editorial writers, he might take a page from Richard Nixon's book. He might simply refuse to fund the Charter atrocities, the Board of Examiners (which wastes \$6.5 million each year duplicating the teacher-certification process), and—as a general rule—all other commissions that divert money into the pockets of navel-gazers and away from the streets.



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# DADDY DEAREST



**ROBERT CAMPEAU:** *A harsh fight for control.*

## THE CAMPEAU FAMILY FEUD

WE'VE ALL READ LATELY ABOUT THE WIDESCREEN waste and foolishness that has accompanied Robert Campeau's failed foray into retailing—the billions of dollars in bank loans and junk bonds that have been squandered in Campeau's bizarre three-year drive to build the world's biggest department-store chain; the workers in stores like Bloomingdale's who've lost their jobs in "cost-cutting" moves designed to help Campeau scrape up the cash to keep making payments on his stupefying mountain of debt.

But behind the drawn curtains of Robert Campeau's private life in Canada, an equally fierce—yet far less widely reported—struggle has been raging, with Campeau locked in a ruinous family feud over control of the empire he has built. Described variously in the press as everything from a brilliant manager to "eccentric," "mercurial," "restless," and "volatile," Campeau, it turns out, deceived his own wife and children. In the losing fight to prop up his edifice of department-store debt, Campeau's private world of deception at last became entangled in his public maneuvers as a wheeldealer. Whether or not that entanglement played a key role in helping Campeau pursue his retailing dreams, it certainly seems to have caused pain for all concerned.

The Campeau fiasco has set off a lot of

talk about the dangers inherent in leveraged buy-outs of all sorts. Yet the real problem may simply have been Campeau himself. The feud, now heading into court, suggests that even the interests of his own children seem ultimately to have counted for little as this 66-year-old eighth-grade dropout, tormented by feelings of discrimination as a member of Canada's ethnic French minority, went about

proving himself to the world.

Neither Campeau nor his children would comment publicly on their quarrel. But through court documents and interviews with lawyers and other family members involved in the case, a picture of Robert Campeau emerges. It is a picture of a father too eager to strengthen his voting control over Campeau Corporation in hopes of impressing bankers backing his pay-any-price takeover bid for Federated Department Stores two years ago. His chosen maneuver: what some family members insist is an attempt to take back voting rights over a family trust containing more than 4 million shares of Campeau stock bequeathed more than a quarter-century earlier to several of his children.

Through his lawyers, Campeau maintains that the stock in the family trust never had independent voting rights in the first place. But apparently neither the trust agreement nor the stock certificates say anything of the sort, leaving Campeau to contend that the lack of voting rights was part of a long-standing "implied arrangement." In any case, his attempts to get a court to recognize that arrangement have tied up the shares in litigation, preventing them from being sold, even as their value began to collapse.

The tale begins in 1942, when, at the age of nineteen, young Bob Campeau married an Ontario textile worker named

Claudia Leroux. She bore him a daughter, Rachelle, now 43. Then, faced with Claudia's apparent inability to bear more children, the couple adopted Jacques, now 37, and Daniel, now 30.

Meanwhile, as a Canadian home-builder, Campeau was becoming successful beyond his dreams, and in 1961 he set up a family trust to provide for his children. Yet, unknown to this entire first family, Campeau was keeping a leggy, German-born mistress, Ilse Luebbert, across town. Eventually, they had three children together. When Jacques learned of the deception, he was furious and later told a Toronto newspaper, "As a boy growing up, I assumed my father was very busy. He'd fly home, stay with us a few days, then leave."

Eventually, Claudia discovered Bob's little secret. In 1969, she filed for divorce, and shortly thereafter, Campeau married Ilse. In 1980, Claudia died of cancer, and, according to a book just published by Doubleday Canada, Ltd.—*Campeau, the Building of an Empire*, by Michael Babad and Catherine Mulroney—Jacques quit his job as a young executive at Campeau Corporation, stopped talking with his father, and stalked off in a huff.

Over time, Bob and Ilse began to emerge as Canada's official high livers. Bob traded in his toupee for a transplant, got a place near Palm Beach to go with the Norman-style chateau in Toronto, and soon was hopping about in a company-owned Gulfstream jet.

And what of the kids from the days with Claudia? Under the terms of the 1961 family-trust indenture, the children were each to receive their shares of Campeau common on their thirty-fifth birthdays. In 1982, Rachelle got her block, but, according to her lawyer, Guy Pratte, she was promptly urged by her father to sign away the voting rights. She steadfastly declined. In December 1987, Jacques turned 35 and, according to Robert Campeau's lawyer, Robert Brownlie, immediately filed papers to receive his shares.

Though Brownlie says the shares of Rachelle, Jacques, and the other participants in the family trust totaled less than 5 percent of all stock outstanding, the shares had traditionally been voted in line with the desires of Robert Campeau, who alone held nearly 50 percent of Campeau's stock. This, of course, gave him effective control of Campeau Corporation. But with his estranged son Jacques now demanding his shares from the trust, Robert's control of Campeau Corporation no

longer seemed certain. What if Jacques sold his stock as soon as he got it?—as he apparently intended to do. What if Rachelle saw Jacques get away with it and decided to do the same? Where would Robert Campeau be then?

More troubling still, these questions were popping up at the worst possible moment: At the start of 1988, Robert Campeau was preparing to embark on what was destined to become his attention-getting, sky's-the-limit bidding war for control of Federated. It was a war that couldn't be started—let alone fought to a successful end—without Campeau's unquestioned control over his own company.

To remove any doubt, Campeau and his lawyers came up with what looked to be a clever move: They'd file suit to block transfer of the shares from the trust to Jacques until he agreed in writing that voting rights remained with the father. This way, it would take a long time—years, perhaps—before Jacques could even get his hands on the shares, let alone sell them if he ever prevailed in court.

Rachelle Campeau's lawyer, Guy Pratte, says that during a deposition on the matter last autumn, Campeau "seemed to be saying that sometimes it was very important from a business perspective to be able to prove to a potential lender that he had 60 percent of the voting rights." The deposition testimony has yet to be released, and Pratte is obviously a biased source. But his statement was substantiated by Robert Brownlie, who said last week that a desire to reassure bankers of Campeau's control over the company was "one of the reasons" for filing suit against Jacques.

The filing of that suit, and, more recently, the filing of a similar one against Rachelle, may indeed have bolstered the confidence of bankers backing the Federated deal. If so, the irony is exquisite, since the wildly leveraged takeover that resulted is what has devastated Campeau Corporation itself.

Now, with their shares unsellable until the issue of voting rights is cleared up in court, Rachelle and Jacques have been left to watch helplessly as Campeau Corporation's collapsing stock price has virtually wiped out their inheritances. In little more than the three months since Campeau's cash woes surfaced last September, the company's stock—and thus the personal fortunes of the children—have dropped by more than 90 percent, reducing inheritances that last autumn were worth \$40-million or more apiece to present levels of less than \$4 million each.

Four million dollars is still a lot of money. But it's not \$40 million. And the loss seems a rather high price to pay for winding up on the wrong side of a parent. In the end, what else is there to say but "Thanks for nothing, Dad."

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# FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

## SHERMAN'S CHARGE

**A**T FIRST GLANCE, Jonathan Marc Sherman, wearing a T-shirt and a white baseball cap, blends in with the young cast of actors who are taping *Women and Wallace* for American Playhouse. The difference is that Sherman wrote the play two and a half years ago, when he was eighteen. He's the youngest author to have his work taped for the series.

A seriocomic exploration of the suicide of Sherman's mother, when he was six, *Women and Wallace* (January 31 at 9 P.M. on Channel 13) won the Young Playwrights Festival in 1988—following

Sherman's *Serendipity and Serenity*, which was a runner-up the previous year. *Women and Wallace* was then staged by Playwrights Horizons. Headly stuff for a teenager: The first reading was directed by James Lapine, and the Off Broadway and American Playhouse productions by estimable television and stage director Don Scardino (*A Few Good Men*).

Offers have been pouring in since Sherman was listed in the *Times* as a winner of the increasingly high-profile competition. But the playwright—who has been writing since he got a typewriter from his father at



Sherman: "Life has humor in it."

the age of twelve—has been turning them down. "No one convinced me that they could

make a movie out of *Women and Wallace* that I would be happy with," he says. Of course, he was tempted: "They say things like 'Didn't you go to movies as a kid on Saturday afternoons? Didn't you see those huge images?' They offer you the chance of becoming part of that world. But you get out the door, breathe some air, and you say, 'No, they

don't know this play.'"

But Sherman was just acting on some sage advice. After winning the award in 1988, he'd written to Stephen Sondheim, thanking him for the inspiration of *Sweeney Todd*. "Nothing enhances a reputation as much as saying no," Sondheim wrote back.

Currently, Sherman, a senior at Bennington College, is working on a "bittersweet" romantic screenplay ("like early Truffaut") and on a play involving a stand-up comic in New Jersey. The tragic aspects of Sherman's life and work are always mixed with comedy, even in *Women and Wallace*, a fact some audiences have found unsettling. Sherman's attitude, however, is characteristically confident and lucid. "To make a work simply serious is the same as making something entirely out of jokes," he says. "Life has humor in it. Funerals, believe me, have moments of humor in them. And that's the life force that you look for."

SONIA TAITZ

THE PASSIONATE SHOPPER

## Attack of the Top Tomato

**T**HE STORE WAS JAMMED ON its first weekend. NYU kids were getting down at the salad bar ("Hey, man, this is awesome"), and leather-clad SoHo shoppers were sated ("Alex, darling, get us two pounds of that fresh radicchio").

At its twelve outer-borough locations, Top Tomato has a wholesale-farmer's-market feel. But for its first Manhattan store, at the corner of Broadway and Bond Street, Top Tomato has dressed up a bit, with a full juice bar, a fresh-fish counter, a bakery, and a flower stall. The interior

is faux-western: Moose antlers hang over the cashier's desk, and a life-size plastic horse leads a buggy

afternoons, and manager P. J. Murray says the basement will soon hold specialty concession stands, a wine cellar, and a smoked-products section.

But the biggest attraction is the produce: There are cartons of cukes, barrels of beans, and avalanches of avocados. Though the quality varies from battered artichokes to immaculate apples, the prices are what



Produce—and music—for lower Broadway.

overflowing with pears, oranges, and apples. The stock boys and checkout girls wear beige cowboy hats.

There's live music on Friday and Saturday

really bring home the countrified atmosphere. "Look, Estelle," gasped one little old lady, spying a special. "Broccoli for ten cents a bunch!" CATHY HAINER



## MR. PEEPER'S NIGHTS: *Catching the Silver Star*



**F**IRST CAME THE CALL AT HOME AND the three-hour delay because of equipment problems. Then the truck bringing air compressors. Finally, there were men crawling on the wings tapping and swabbing at the oil leak. "I'm getting off," I said rather loudly as the engines revved. I walked twelve rows back to where my ward was sitting with a friend.

"I'm going. It's not safe," I said.

"Look, everyone else is sitting here calmly. No one else is getting off. We're not going with you."

At this point, I believe, many uniforms appeared around me and the chief female uniform glided quickly from first class.

"You're not a prisoner," she said. I tried to tug at my ward.

And then I sat down and gave up. The people who had been staring hard avoided my eyes.

"That was better than television," a college kid said to my friend.

"I'm taking the train when I go home," I had told Robert Merrill as we waited for our bags to pop out onto the belt in Florida and studied the four token bags they send out to fool people. The Fiend of the Eastern skies had arranged for all of my bags to cruise out last to punish me.

A few days later, I was buying two first-class tickets for about \$700 at the West Palm Beach train station, the kind of station where everyone waits in the car until the last possible minute.

Like an apparition from the other Palm Beach, a southern woman appeared wearing a good suit and new Chanel shoes. She went right up to a window where several people were waiting and started to chirp questions to the Amtrak man.

"Oh, is this a line-up?" she asked us. "It's been so long-uh since ah've taken the train-uh."

"Is it safe?" I said to the Amtrak man. "I'm traveling with a child."

Well, what could go wrong on a train? What? What?

I immediately thought of Hercule Poirot forcing open the compartment door and Richard Widmark with his head slumped to one side and a trickle of blood from his mean mouth. Or let's just say a pair of drunken cracker louts were out shooting pigs one night and stalled their pickup truck right across the tracks so that the *Silver Star*, going nearly 100 miles per hour, would crash into it.

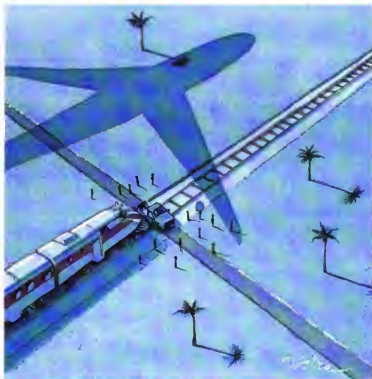
Yes, I was riding the *Silver Star*. A good name, in fact the very name Jill Clayburgh gave me when we played together as children. There were two men to help us board. There was a sleeping-car porter who had been on the trains for 26 years and an English chappie, one of the new breed, here to give me tickets for four vile meals and to make announcements of

historical interest in the middle of the night about Civil War battles and such.

His first, almost immediate, announcement was that the *Silver Star* had hit a pickup truck left abandoned on the tracks. The train stopped. The lights went out on our microwaved vegetarian lasagna.

"They have to cut the train from the truck," someone said. There was a faint smell of burning and we were told to sit still and not smoke, for diesel fuel had spilled and they had to hose it off the tracks.

Yet somehow, this was a good, clean, ground-type accident. We felt nothing, not even a bump. No one was hurt, not even a pig. Around me in the darkening wattage I felt a wash of fellowship. A girls' champion soccer team from Maryland began a cheer for my ward.



Everyone on this train was scared of planes. They were neurotic or broke or romantic or old and not in a hurry to get anywhere much. There were fools and losers and cowards and those who had memories of train whistles in the night. There were those who had seen movies of wagons-lits and *Orient Expresses* and cheery chefs hoisting hampers of fresh oysters aboard. People who still hoped to have an adventure took trains.

**W**HILE THEY WERE removing the rest of the pickup truck from the engine, we returned to the dining car. "I want to get off the train," I said, but the conductor told me that Sebring was not a place to wait.

"It's a good thing there

wasn't a fatality, because then you have to get the county coroner and on Saturday night before New Year's Eve. . . ."

Outside in the Florida dark, on the road next to us, the cars sped by. Then one car left the highway and drove up on the rut next to the train.

"We're in the dark," said C. Gable, the chef who had made all the brown and gray food.

Police and fire trucks, their red lights spinning, stitched down both sides of the train, and the jovial British fellow told us again not to smoke. The lights, which had sunk to about twenty watts, went out altogether.

"Well, now we're locked on the damn train," said a voice from the next compartment.

"It's time for that little bottle the trainman gave me," I said to my ward as I unscrewed the complimentary Fetzer.

"This is worse than the way down," said a woman.

"Would it be decadent to ask when the bar car opens?" said a man named Arnie.

"Can we get off?" I asked the English fellow.

"Someone else just asked me that," he said. The train began to move past lines of fire trucks and police cars with their

## MR. PEEPERS' S NIGHTS

twirling red lights now stilled and camera crews and a TV girl in a green sweater doing her stand-up for the local news in a pool of klieg lights—all the signs of a real train wreck. We were moving slow, using the rear engine to get to Jacksonville, where we could get a new engine for the front.

Outside in the dawn, lacy black trees stood in a thick white mist under one of those fiery Florida skies streaked with gold and red and lavender. Crusel skies when you are old.

"It's like a video on fast-forward," said my ward when we speeded up.

"They should be prosecuted to the fullest," I said, talking of the pig hunters at breakfast.

"They never learn, you can't beat the train," said a waiter ducking under a plastic lei and a swag that said HAPPY NEW YEAR.

The pines got taller and there were low wooden houses with trailers planted like an afterthought alongside, houses that looked like they were held up by their brick chimneys, stores that sold hog jowls and chitlins, and dogs with long plumey tails. This is how people who live near the tracks live, a South invisible from the skies.

The little saggy houses probably looked cozy only from the outside, but many were painted a pale hopeful green. Many stood on concrete blocks. Many had ladders propped against the sides in the midst of some repair that could never quite get

finished. There were trees growing from water, car graveyards, tiny churches. Once, around the Carolinas, we cut through a rich area, past a golf club and stores with French names.

The railroad man who had taken up our beds refused to take one down though we were now deep into our second night. The sink collapsed. Then I flapped and waved and produced cards of identity like a real New Yorker until the Brit came round with lots of handshakes. He drew back his empty palm bewildered. The bed came down.

THIS HAD BEEN ONE OF THOSE VACATIONS, SO IRRESISTIBLE TO people of my breed, where someone gives the apartment and car and someone else gives the cabana. How could I say no? The cheapness of it all had drawn me in.

"You piece of s---," I heard in the next compartment, and the couple next door began that very last long fight before divorce, the one where all the unsaid is said with bitter hate and language. We heard all their dark places and bad secrets, and so did the rest of the railroad car. I covered my ward's ears, waiting for violence.

"Hey, I've got a child in here," I said finally.

After 35 hours, the *Silver Star* slid into Penn Station at 3:30 A.M. on New Year's Day in the rain. A man was waiting.

"Eight and a half hours on the plane back," he said.

"A lifetime on the *Silver Star*," I answered.

## THE WAGERING LIFE

## Playing the China Card

IT'S A MATCH MADE IN marketing Heaven. Every year, the coldest weeks on the Atlantic City boardwalk coincide with the fifteen-day Chinese New Year celebration.

The battle for customers accelerates, with entertainment and high rollers flown in from the Far East as casinos vie for a piece of the lucrative New York Chinatown trade.

"It's a custom for Chinese to gamble on New Year," says May Chow, whose Golden Express travel agency books day-bus tour packages for Chinatown patrons of Bally's Grand casino. "The idea is it's an omen if you lose—you know you have to be careful for the rest of the year. If you win, then it's supposed to mean you'll be lucky." Last year, Golden Express sent twenty busloads of day-trippers down to Atlantic City

for the first day of the holiday; Chow expects to do even better this year.

The year of the horse gallops in on January 27, the



start of the Chinese lunar calendar and fifteen days of determined celebration. "They don't come to have fun; they come to play," says Frank Hsu, Merv Griffin's

Resorts vice-president for Oriental marketing. "We did a survey last year. The Chinese customer spends most of his time in the casino, not sightseeing. And he brings between \$500 and \$600 in his pocket."

That's well above the industry average—about \$100—for day-bus visitors. According to Hsu, a drop of \$7-million to \$8 million is expected for the two-week holiday.

Asian customers are so prized that casinos frequently arrange special junkets, flying in gamblers from as far away as Hong Kong and Taipei: The idea is to attract Chinatown day-trippers by stocking the house with Chinese faces. And to beat the competition for the walk-in crowd, several casinos are spending big bucks to bring in top-flight entertainment from the Far East.

For non-Chinese-speaking New Yorkers, the best show may be at Caesars casino, which is presenting four performances by Taiwan's national acrobatic troupe. The 90-minute spectacular features human "tigers" leaping through rings of fire and razor-sharp knives.

On the final weekend of Chinese New Year, two casinos schedule 2 A.M. shows. Bally's offers performances by Hong Kong singing star Teresa Carpio (she's Chinese-Filipino), and TropWorld will import Sally Yeh, another Hong Kong siren. "Every year the 2 A.M. shows are the most popular," says Hsu. "It's the perfect time. Most Chinatown restaurants close at ten or eleven, and it's a two-and-a-half-hour drive to Atlantic City on the bus. That gives the customer an hour or so to play before taking a break with a show—then he goes back to the casino."

And back to work.

JOEL MILLMAN



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# H O T

LINE



## THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

Paula Cooper Gallery



### ART

**"Fire Paintings":** In Jennifer Bartlett's latest works, fires rage through the canvases, destroying the natural order of things. At Paula Cooper; 155 Wooster; through January 31.

**"Jan Groover: Vintage Color Triptychs":** Eighteen triptychs from this extraordinary photographer's early career have been collected in one room for the first time. As always, Groover's sense of light and composition is remarkable. At Janet Borden, Inc.; 560 Broadway; through February 12.

### MOVIES

**Worldwide Cinemas:** This roomy sixplex (which rarely has lines) may be the best-kept movie secret in town. *Drugstore Cowboy* and *Do the Right Thing* are among this week's shows. At 340 West 50th Street.

**Raging Bull:** De Niro is boxer Jake LaMotta in Scorsese's gloves-off masterpiece. Yes, you can rent it, but if you've never seen *RB* on the big screen, do. At Loews 34th Street.



Photo: J. J. Brown

**Internal Affairs** (page 57): Richard Gere gives a good, stylish performance in a very entertaining thriller.

### MUSIC

**The Thieving Magpie:** The Palm Opera Association is presenting Rossini's rarely seen work, which marks the U.S. premiere of a new critical edition. At Town Hall; January 27.

**Miss Rhythm (Greatest Hits and More):** Ruth Brown belts out some of the greats on this 40-song CD; \$27.98. (Atlantic Records.)



The Juilliard School celebrates the work of Schoenberg in a week-long festival. Opening night at Alice Tully Hall includes the Violin Concerto and a string-orchestra piece, *Verklärte Nacht*. From January 26 through February 2.

Erich Leinsdorf leads the New York Philharmonic in a series of concerts with "music inspired by the Orpheus legend." Among the works are Poulenc's *Sinfonietta*, a Stravinsky ballet, and the overture to Offenbach's *Orpheus in the Underworld*. At Avery Fisher Hall; January 25, 26, 27, and 30.

### TASTINGS

BY ALEXIS BESPALOFF

**Shiraz/Cabernet:** Cabernet Sauvignon and Shiraz, the Syrah of the Rhône, may seem an unlikely match, but the Australians have a knack for combining the structure and aroma of Cabernet with the richness and body of Shiraz. Try Penfolds Koonunga Hill 1986, Mitchelton 1987, Wynn's 1984, and Saltram 1984 (from \$9 to \$12).



Paul Kellner

### DANCE

**New York City Ballet:** Superchoreographer Jerome Robbins presents *The Four Seasons*, to music by Verdi (not Vivaldi)—a joyous romp through the year. At the State Theater; January 23 and 27.

### THEATER

**Forbidden Broadway 1990:** The latest edition of this spoof on the Great White Way promises to be every bit as wicked, satiric, and wonderful



as in seasons past. *Gypsy*, *The Merchant of Venice*, and, of course, *The Threepenny Opera* are fair game. Opens January 23 at Theatre East.

### VIDEOS

**Turner & Hoach** (\$89.99): Tom Hanks plays a cop who tracks down a killer thanks to the help of his new best friend—Hoach the dog.

### BOOKS

**Devices & Desires**, P. D. James: This time out, Adam Dalgliesh heads for a holiday on the coast but, alas, encounters murder most foul. (Knopf; \$19.95.)

**As American as Apple Pie**, Phillip Stephen Schulz: Why didn't anyone think of this before? Schulz gives us twenty classics—chili, fried chicken, brownies, for example—and twelve recipes for each. (Simon & Schuster; \$19.95.)



**Lawrence Olivier, Anthony Holden:** This grand biography is now out in paperback. (Collier/Macmillan; \$14.95.)

### TELEVISION

**The Image** (page 61): As a network newsmen, Albert Finney gives his best performance since *Shoot the Moon*. Swoosie Kurtz, Spalding Gray, and John Mahoney give him plenty of support. (Saturday, January 27; 10 to 11:30 P.M.; HBO.)

**The Super Bowl:** It's Bronco John Elway versus 49er Joe Montana. (Sunday, January 28; CBS.)



# American Announces New Service To The Land Down Under.



Map not to scale

American Airlines proudly announces new service to Australia and New Zealand. With flights four days a week to Sydney and three days a week to Auckland.

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# DEATH OF A HOOD

THE BLOODY END OF BIG BAD GUS

BY ERIC POOLEY

**A**S SOON AS HE GOT TO the crime scene, on 81st Street in Bensonhurst, Detective Richard Gordon could see that he had another execution on his hands—a mob rubout or a drug deal gone bad. It was just past eleven on the night of November 17, 1989, maybe ten minutes after the shooting had stopped, and the EMS teams were already working to save the two victims.

One of them had a chance: a young man named Joseph Sclafani, who'd been found in the gutter with three slugs in his belly and was now being stowed in the back of an EMS truck. The other victim—also young, but with a tangled red beard



From a shaggy punk (1979) to a steroids freak (1989).

and the flabby body of a lapsed weight lifter—was in far worse shape. He'd been found in convulsions, sprawled across the front seat of a gray 1982 Pontiac, with eight bullet holes in his head and body. Now he was encased in an inflatable pressure suit used to stabilize acute-trauma victims. "I couldn't get a good look at

him," says Gordon. "And he carried no I.D." As they put him in the truck to follow his friend to Coney Island Hospital, Gordon's team canvassed for witnesses and started reconstructing the crime.

With Sclafani at the wheel and the bearded man beside him, the Pontiac had come to a stop a few minutes before eleven in front of a brick building at 1803 81st Street.

A blue van pulled up beside the car, and the bearded man rolled down his window. Just then, a figure rose from a park bench across the street, pulled out a .45 automatic, and fired at the Pontiac. The two men in the van produced 9-mm. and .380-caliber semi-automatic pistols and pumped sixteen rounds into the car. Sclafani



Gus Farace in the studio hideout at 308 East 85th Street weeks before his death.





The scene of agent Everett Hatcher's death in Staten Island on February 28, 1989.



fani managed to open his door, roll onto the sidewalk, and get off two shots before the van roared away. The bearded man never even got his gun out of his waistband. Someone came out to help, and Sclafani pointed to the man inside the car and said, "That's my friend Gus."

Gus. The instant Gordon heard that name, he thought of the one Gus everyone—cops and criminals alike—had been hunting for almost nine months: Costabile "Gus" Farace, the smiling, psychopathic Mafia cocaine cowboy who was the only suspect in the murder of federal drug agent Everett Hatcher.

The shooting death of Hatcher, a Drug Enforcement Administration undercover man, on an empty Staten Island road one night last February (*New York*, March 27, 1989) had been a touchstone event in America's war on drugs—and a grisly reminder of who was winning that war. The murder signaled a change in the conventions of mob behavior: The old rule that wiseguys don't kill agents seemed out the window. Hatcher's death brought a wave of media attention, stirring speeches, even a visit to the DEA's New York headquarters by President Bush. The case had everything but a defendant—Gus Farace refused to be taken.

**A** MUSCLE-BOUND COKE-AND-steroids freak with a neck like a Verrazano Bridge suspension cable, Farace, then 28, became the target of one of the most intensive and frustrating manhunts in U.S. history, spreading to fifteen states and the Cayman Islands while Farace hid a few miles from his Staten Island home. To force the mobsters of Brooklyn and Staten Island to give up Farace, a 500-man federal task force hounded the Bonanno- and Colombo-family crime crews that Farace had worked with. Agents harassed them in every way they could: conducting 24-hour surveillance, raiding social clubs and bookie joints, and arresting mobsters—some two dozen in all—on whatever charges they could come up with. The idea was to cut into mob profits, reduce the number of people willing to help Farace, and let the wiseguys know that the pressure wouldn't let up until he was caught.

But he wasn't caught—on the night of Hatcher's murder, Farace hid in one Staten Island house while agents checked the place across the street. As the months went by, agents now believe, he moved to Brooklyn and then the Bronx, and from there to Yonkers, Brewster, and finally a studio apartment on Manhattan's Upper East Side.

Along the way, the search became a

competition between law-enforcement officers and the soldiers of at least three organized-crime families who wanted Farace as much as the authorities did—not because of moral outrage over what he had done but because he had become profoundly bad for business. The cops and robbers looking for Farace tailed and interrogated so many of the same Farace helpers, their paths crossed and re-crossed so many times, that the search took on an almost farcical cast. And always, Farace seemed to elude both sides.

As his mob help ran out, Farace, the onetime class flirt of I.S. 34, on Staten Island, depended on the kindness of women and carried on at least two affairs—one of them with the daughter of his Bonanno-crime-family boss, who became so enraged that Farace would involve family that he redoubled his efforts to get him. Eventually, the search for Farace touched off a wiseguy civil war that pitted mobster against mobster—those who wanted him dead threatening and even murdering their colleagues for helping him.

Farace spent his last two months holed up on East 85th Street in Manhattan. While cops and mobsters hunted for him, he lounged in front of a television set, cooked heavy Italian food, snorted cocaine with women who had no idea who he was, dyed his hair and his beard, and—deprived of both weight room and steroids—watched his beloved muscles



sag and his potbelly blossom. As his desperation mounted and his money and network of helpers ran out, the only remaining question was which side would get to him first.

Now, on a cold street in Brooklyn, Detective Gordon wondered if the other team had finally won. "I got the hint," says Gordon, "and decided to ride to the hospital to take a closer look."

When he got there, Gordon says, "the individual had expired, so I gained entry to the morgue and had him taken from the refrigerator." He'd been told what to look for: the scarred valley on Farace's left forearm where the muscle had been ripped out in a car crash; the tattoos on his huge upper arms—a panther's head, a red rose above the words MOM & DAD. But Gordon didn't need any of that. "I unwrapped the paper shroud covering the body," he says, "naturally starting at the top. And as soon as I saw the face, I knew it was Gus. Bearded or not, I'd know that face anywhere. Any cop would. We've all seen that face in our sleep."

**T**HAT FACE—GLASSY eyes set deep beneath a heavy brow, a hooked nose leading to twisted lips stretched across teeth that were too big and too white—is the last thing Everett Hatcher saw before he died. The agent met Farace at 9 P.M. last February 28 on a desolate overpass near the southern tip of Staten Island. Hatcher, 46, a straight-arrow Vietnam veteran, former schoolteacher, and father of two, was posing as a drug-dealing Army officer and trying to further two investigations—one of corruption in the state corrections system's work-release program, and the other of a Florida-to-Staten Island cocaine ring run by Bonanno-crime-family captain Gerard Chilli, 55. Farace, a dealer in the Chilli crew who'd spent seven years in prison for the 1979 murder of a black teenager, was Hatcher's way into both investigations.

Hatcher had made several buys from Farace in the past, but the relationship was going sour. There's evidence Farace didn't like blacks—he'd killed one already—and Hatcher was a black man. Worse, Farace was getting suspicious. "Some prison buddies had told Gus that Everett was dirty," says one source. Farace didn't know whether Hatcher was an

informer or an agent—"He just knew that Everett was trying to do him," says the source. "So he started getting hinky with Everett—not calling him, not returning his calls." Things between them were so strained that Hatcher's wife, Mary Jane, begged him not to meet Farace that night.

But Hatcher decided to go through with the meeting—and from the outset things went horribly wrong. After a van carrying Farace and another man pulled up beside Hatcher's Buick Regal, three federal backup teams watched the two vehicles head off together and heard Hatcher say they were going to a diner. Then all three

and his widowed mother, Mary; both denied knowing anything. They looked for Gerry Chilli, who was in Florida. They visited Chilli's daughter, Margaret "Babe" Scarpa, a beefy, 36-year-old frosted-blond mother of three who was having an affair with Farace. And they tried to find Gus's cousin Dominick Farace but failed to track him down. They kicked in doors, ransacked houses, tried to bully mobsters into telling them where Farace was. But no one would.

Around 4 A.M. that night, a defense lawyer called the office of Andrew Maloney, the U.S. Attorney for the Eastern District of New York, and said that Dominick Farace was ready to surrender. But after Dominick came in, he wouldn't talk—even though some witnesses were saying they'd seen Gus and Dominick together in the van that day. "The witnesses had seen them places where it made no sense for them to be," says a source. "It was confusing—we had them with Hatcher at Gus's house, and in other places far from the crime scene. Our heads were spinning."

## WANTED BY THE FBI, DEA, AND NYCPD



ARREST WARRANT ISSUED FOR NARCOTICS VIOLATION. ALSO IS PRIME SUSPECT IN THE MURDER OF DEA SPECIAL AGENT EVERETT HATCHER, ON 2/28/89.



CONSTABLE "GUS" FARACE  
WHITE, MALE  
AGE: 28  
DATES OF BIRTH USED:

7/20/59  
1/21/60  
4/20/60  
4/21/60

HEIGHT: 6' 3"  
WEIGHT: 220  
TATTOOS: ROSE WITH MOM AND DAD, UPPER RIGHT ARM.  
GIRL, LOWER CALF, RIGHT LEG  
BUTTERFLY, STOMACH

IF SEEN, CONTACT TASK FORCE AT (212) 553-2901

## Farace's seven years in prison turned him into a hulking, toothy ghoul.

teams somehow lost sight of Hatcher in traffic—and his radio transmitter went dead. After an hour's vain search, they found him back at the place where he'd met Farace—but now Hatcher was slumped behind the wheel of his car with the engine running, his foot on the brake, and three bullets in his head and body.

The search for Farace began as soon as Hatcher's body was discovered. As one team of cops and agents worked the crime scene, other teams began raiding the houses, bars, and social clubs where they thought Farace might be hiding. They interrogated his pregnant wife, Antoinette,

**T**HE CASE WAS STYMIED. "There was no physical evidence," says New York DEA chief Robert Stutman. "No gun, no eyewitness—if Gus had turned himself in then, we'd have had a tough time convicting him."

A grand jury was empaneled, and Assistant U.S. Attorney Charles Rose, a flamboyant and effective prosecutor, began introducing them to the case—waving the dead agent's badge before their eyes, acquainting them with the killer. Stutman, meanwhile, assigned 400 people to the case; another 100 FBI agents and policemen rounded out the task force. They'd search

any place the tipsters said Farace might be: a New Jersey horse farm, Brooklyn betting parlors, Chilli's haunts in Florida, the beaches of Grand Cayman Island, weight-lifting shops upstate. "Every guy in the world who ever bulked himself up got pulled in," says Stutman.

Kevin Gallagher, Stutman's deputy and the DEA agent in charge of the search, believed that a street punk like Farace lacked the sophistication and resources to run far. He decided to concentrate on the New York area. But despite all the raids—and the 24-hour surveillance of Farace's relatives and associates—Gus was no-

where to be found. And no one would talk.

"Word came right down from John Gotti himself," says one man associated with the Staten Island mob. "Don't co-operate with the Feds. If you tell them anything, you're not a wiseguy."

As a result, Staten Island got caught in a vise between the investigators and the mobsters—most of whom didn't know where Farace was but wouldn't have told if they did. "A lot of innocent people got caught up in this thing," says one cop who took part in the searches. "Constant raids and ransackings and surveillance—whole neighborhoods victims of domestic terrorism."

The strategy was to cut off as many of Farace's avenues of assistance as possible, reducing the number of people he could trust—by either arresting them or watching them so closely they couldn't help him—so he'd turn to someone he *couldn't* trust, someone who'd turn him in for the \$280,000 in reward money.

The agents and cops did background checks on all of Farace's friends and close associates and tried to speak to everyone

was making another name for himself. He belonged to a gang called the Bay Boys, old-fashioned bullies who liked to intimidate, pick fights, and break heads. "He had a Jekyll and Hyde thing going," says one Staten Islander. "Nice and polite to adults, and a terror to his peers."

Farace soon began spending time with an even tougher crew, led by his cousin Greg Scarpa Jr. Eight years older than Gus and the son of a Colombo-crime-family soldier, Scarpa was heading into the narcotics trade with a crew of his own, and he took Gus with him. Gus started drinking heavily, smoking pot, and eating Quaaludes; he dropped out of school in the tenth grade. He was big but not yet brawny, disheveled and heavily stoned—a mop of dark curls over eyes that seemed always at half-mast. He helped out at his father's fruit stand, but his real career path was leading elsewhere.

In January 1977, the sixteen-year-old Farace was pulled over for reckless driving; he was searched, and cops found a gun. Three weeks later, he was arrested again, this time for forgery, but he

water, searching for his quarry, but Moore escaped and got help. Farace was arrested and pled guilty to manslaughter in the first degree. In 1980, at age 20, he was sentenced to 7 to 21 years in prison. Diane Zwiren filed for divorce and tried to forget she had ever known a Gus Farace.

**F**ARACE'S YEARS IN THE state prison system—that finishing school for sociopaths—transformed him. As he bounced from Elmira to Great Meadow to Green Haven, he cleaned up his appearance and honed his criminal skills. He kept his hair neatly trimmed and got his damaged left arm repaired and his smashed teeth capped with a new set of huge white choppers. To compensate for his bad arm, he passed his time in the weight room, using barbells and anabolic steroids, watching his body grow until his six-foot-three-inch frame had bulged to more than 220 pounds—he was a hulking, toothy ghoul.

While dealing drugs to other convicts, Farace seemed a model prisoner: He attended Alcoholics Anonymous meetings and Roman Catholic Mass, ran the Holy Name Society, got his high-school diploma, and took classes in lawn care and horticulture. In 1986, he was transferred to Arthur Kill Penitentiary on Staten Island.

His father died the next year, and in Arthur Kill he found a new father figure—Gerry Chilli, a cigar-chomping Bonanno captain doing time for credit-card fraud and, agents believe, directing one of Staten Island's biggest coke rings from his cell. Farace became Chilli's bodyguard and joined his narcotics crew. Farace also became friendly with Chilli's daughter, Babe, who visited often and shared his interest in bodybuilding. Babe was married to a mobster named Alfréd Scarpa, who would be gunned down in a Manhattan bar in 1988.

In Arthur Kill, Farace also met a man who called himself Lieutenant Colonel Dennis Hatcher and said he was visiting an Army buddy who was behind bars. The visitor—Everett Hatcher—spoke to Farace two or three times while Farace was in prison, hoping to pierce both Chilli's coke ring and an alleged bribes-for-early-parole scam operated by state prison officials.

There's no evidence that Farace paid his way out of prison; he did the minimum seven years for the killing of Stephen Charles and was released in June 1988. The parole board noted that Farace would work for a septic company and move in with his mother and that he had a one-third ownership interest in a Staten Island pizzeria called Papa G's. Farace, his cousin in Dominick, and his future brother-in-law, Henry Acerno, opened the place together with money borrowed from Gerry

## DEATH OF

## WISEGUY

**W**e developed a portrait of this guy," says an agent. "He'd been a dirtbag from day one."

## A HOOD

who had ever known the man, so that no one who might help him would be overlooked. "Some of them were terrified by this man," says agent John Coleman, who ran the FBI's investigation. "Too scared to talk. But slowly, we developed a complete portrait of this guy—and found he'd been a dirtbag from day one."

**F**ARACE WAS BORN IN BROOKLYN on June 21, 1960, and moved with his family to the Princes Bay section of Staten Island five years later. His parents ran the G&S fruit-and-vegetable market on Hylan Boulevard, but his father, Gus senior, was no simple produce man: Both he and his brother Frank Farace were fringe members of a Colombo-family gambling ring.

As a child, Gus was a clown—a poor student, popular and gregarious. He played Peeewe football in Wolfe's Pond Park and was voted "class flirt" in the eighth grade. But by the time he entered Tottenville High School, in 1975, Farace

avoided prison because of his youth. A year later, he got into a serious auto accident. His teeth were broken, his left arm torn up. While he recuperated, he courted and married a Staten Island girl named Diane Zwiren, and his life remained relatively quiet—until he committed his first murder.

On the night of October 8, 1979, Farace cruised into Greenwich Village for some guy-bashing with an old Bay Boys buddy named Mark Granato and two other friends. They were drunk, and at the Silver Dollar on Christopher Street they got drunker and met two black teenagers, Stephen Charles and Thomas Moore. Outside, Farace and his friends forced the two into the gang's car and drove them to Wolfe's Pond Park on Staten Island, where Farace had played Peeewe football. In the park, Farace forced Charles to perform oral sex on one of the gang, beat him with a piece of driftwood, and then shot him and left him for dead. Mark Granato was working over the other man, Thomas Moore, but Moore scrambled into the pond and swam away. Farace aimed the car headlights across the



Gerry Chilli was furious when told that daughter "Babe" Scarpa had slept with and hidden the fugitive Farace.

Chilli, who'd been released earlier. Chilli had moved to Florida and, agents say, started supplying cocaine to a crew headed by Farace and his old friend Mark Granato. Soon after he got out of jail, Farace married Henry Acierno's sister, Antoinette, a chubby woman with dull brown hair, and they moved into an apartment near his mother's house. He also started having an affair with Babe Scarpa.

On the surface, the Gus Farace released from prison was a different man from the one who'd gone in seven years before. He had pumped up his body, cleaned up his appearance, and learned to hide his addictions and his violent temper beneath the façade of a ladies' man with an oversize smile. He wore expensive warm-up suits to show off his muscles, and kept his hair well cropped and his car nicely polished.

"Gus put on a good act," says Sergeant Joe Piraino, a Farace expert. "He was a colorful character, and a lot of people didn't realize what he was all about. Kids saw him as a hero. Even after he killed Hatcher, people affectionately called him Gussie. I was amazed—neighborhood ties go deep."

For those who knew his violent side, affection was replaced by fear. Farace is said to have shot dogs in the street for sport, and his treatment of humans was

no better. A number of his acquaintances describe the same basic scene: They'd be talking with Gus—on the street, in a bar, wherever—and they'd see his face harden and his body flex. They'd know that they had somehow enraged him and that they might soon be maimed or dead. "So many stories of vicious beatings," says one agent, "just for looking at him funny. Sometimes when he was on coke, sometimes not—his temper didn't require chemical assistance."

In fact, few Staten Islanders saw Farace drink or get high, perhaps because staying sober was a condition of his parole. "He had a reputation as a health nut," says Piraino. "He smoked the occasional Marlboro, but people told us milk was his drink. It was—whenever we hit a location, we'd check the waste bin for an excess of milk cartons. But when he thought no one was looking, he still liked his vodka and his coke."

As the agents' portrait of Farace grew more detailed, they realized that almost everything he had ever done had prepared him for a successful life on the lam. His time in prison had taught him how to sit in a small room day after day. His family ties and crime connections had given him a network of support. And the act he'd perfected during and after jail helped him con women—something that came in handy when he was on the run.

**F**ARACE'S FIRST STOP AFTER he shot Hatcher was the bridge above Fresh Kills Creek, where he threw his stainless-steel Ruger .357 Magnum into the muddy water. His second stop was the home of Babe Scarpa.

"Gus turns up on Babe's doorstep," says one source close to the Chilli family, "saying that he's in trouble and pleading for help. What's she supposed to do? She wasn't involved, but she felt she couldn't turn her back on him, cryin' on her shoulder like that. It was not a stand-up thing to do, to involve a woman like that."

Scarpa knew of an empty house across the street that belonged to a friend named Barbara Sarnelli, who was out of town. She hid Farace there, agents say, without her father knowing. "Helping Gussie was not the kind of thing you'd ask his permission for," says the friend. Agents went to Babe's place that first night, but Farace was tucked in safely across the street.

Farace spent six weeks in the Sarnelli house—and a good deal of that time, agents say, was passed in Babe's arms. "Any port in a storm," says one agent. "Gus had two or three ports during this storm. Babe was the first."

In April, Gerry Chilli was arrested with eight others for credit-card forgery and loan-sharking; charges against him were

later dropped. He was interrogated about Farace, "but he gave us nothing," says a source. "And it wasn't as if he had to talk—all we needed was the address." But Chilli didn't have it—and if he'd known it, he wouldn't have given it. With the case stalled, the task force was reduced to a cadre of 50 agents and cops—with another 100 on call for raids and surveillances.

Later in April, in an attempt to break open the case, the task force arrested Farace's cousin Dominick for a parole violation. "We had to bust this open," says an investigator. "And Dominick was the obvious way." He had been under 24-hour watch since the killing; finally, he was arrested for crossing from Staten Island to New Jersey. A minor violation, but it was enough: Once they had Dominick in custody, the agents put some pressure on him. "First bust him on a dumb thing," says the investigator, "then threaten him—'If you don't give us Gus, you're going up for murder.'"

That may have bothered Dominick less than another threat he'd received: Mobsters tired of the attention their operations were getting from the law had said they'd kill Dominick and his father if he didn't turn in Gus. So Dominick agreed to cooperate. He confessed to having witnessed

the bullets taken from Hatcher's body. He also told them about Babe Scarpa, and Gus's hiding place at the Sarnelli house. But by the time 100 cops and agents descended on Scarpa, Farace was gone. He'd heard about Dominick's arrest and moved to a hideout in Brooklyn. "That was the start of the incredible frustration," says Charles Rose, the prosecutor. "The first of many times when we just missed."

During the raid on Scarpa's house, the stout, gray-haired figure of Gerry Chilli waddled down the driveway in his blue monogrammed bathrobe, a cigar clenched between his toothless gums. One of Scarpa's children asked her grandfather who the men in the blue suits were.

"They've come to exterminate the termite," said Chilli.

Shortly before Scarpa was arrested, agents say, she told Chilli that she had been harboring Farace. He was livid that she'd helped the punk whose hasty gunplay had brought the Feds down on his operation. That they'd been sleeping together was further embarrassment. "And when she finally got arrested over this, Gerry was f---ing fuming," says a friend who saw him soon after he had bailed his daughter out. "He's a mad dog anyway,

the Nanapanoch penitentiary. Petrucci, a Luchese-crime-family soldier, had become close to Gus and the Farace family—he and Gus had dealt drugs together in prison, and he'd celebrated Italian festivals with the family. Petrucci agreed to hide Farace and moved him between Yonkers and another Westchester location.

It took the cops and mobsters alike more than a month to track Farace to Petrucci's hideout. "We heard about [Petrucci] from an informant in September," says a source, "put him under surveillance, and prepared to raid."

Organized crime did the same: In mid-September, two members of the Luchese family paid a visit to Petrucci—one of their own men. "Gus is giving us too much trouble," they reportedly said. "We'd like you to give him to us." Petrucci refused; he'd already moved Farace to a hideout in Brewster. Less than a week later, Petrucci's loyalty won him bullets in the head, neck, chest, and stomach, allegedly from the guns of two Luchese hit men. One of the men charged in Petrucci's murder, Joseph Cosentino, had grown up with Petrucci in his mother's house. They were like brothers, but the Farace case divided the family against itself. "It was getting to be like the Civil War," says an agent.

Petrucci's death was the toughest break of all for the agents. "We were hours from Gus when Petrucci got whacked," says one. "Then we lost his tracks for two months."

In Brewster, agents say, Farace learned of Petrucci's death and got scared that the Lucheses knew where he was. So he pulled one more name out of his book—that of an old friend named Donna-Marie Nicastro. Farace and Nicastro had known each other for years; he had escorted her to her senior prom. In the summer of 1988, they'd run into each other at the Jersey shore and exchanged phone numbers. Now Farace put her number to use.

"Whether out of love, loyalty, or fear," says one agent, "this woman felt compelled to help Gus." Nicastro, a New Jersey building manager, called a friend of hers named Julio Boffill. An alleged coke-dealer, Boffill was having money troubles and wanted to sublet his Manhattan apartment. Nicastro said she knew someone named Tony who'd take over the rent.

The place—a studio on the top floor of a five-story building at 308 East 85th Street—was known to neighbors as a drug den. "Loud music, people coming and going through the night," says one. "We complained dozens of times. Then, in September, everything quiets down."

The atmosphere was calmer thanks to the new subtenant—Farace. Boffill apparently didn't know who his subtenant was; he knew only that he slept a lot, cooked Italian food, was fond of cocaine and

## FAMILY AFFAIR

## DEATH OF

Gus is giving us too much trouble," the Lucheses said. "We'd like you to give him to us."

## A HOOD

the murder and gave a chilling account of Hatcher's death: Gus had heard that Hatcher was "dirty" and had vowed not to let himself be arrested. "Whether I get 25 to life for drugs or 25 to life for murder makes no difference to me," he'd told Dominick. "I'm never going back to jail."

After a tense meeting—Hatcher had "hard-nosed" Gus that night, telling him to make meetings on time and return calls promptly, which angered Gus even more—Farace and Dominick showed Hatcher the way back to the expressway. At the overpass where they'd met, Dominick pulled the van beside Hatcher's Buick. Gus rolled down his window, and when Hatcher rolled down his, Farace pulled his Ruger .357 and blasted away. "He didn't spend a lot of time thinking about it," says one agent. "Gus was not a real meditative guy."

Dominick told investigators that the weapon had been dumped in Fresh Kills Creek; a scuba team found it, and the FBI ballistics lab in Washington matched it to

but that night he looked ready to kill."

"The interesting question," says one investigator, "is how far Gus could push Chilli before he got fed up. Gus hurts Chilli's business, screws his daughter, gets her arrested. But Chilli and Gus are old prison buddies—so how far does Gus have to go before Chilli wants revenge?"

**I**N AUGUST, ANTOINETTE FARACE gave birth to a boy. The hospital was staked out, but Gus didn't show—he never did meet his son. He had been hiding in Westchester for some time after spending a month in the Sheepshead Bay section of Brooklyn and another three weeks in the Bronx. Now that Chilli apparently wanted him as much as the authorities did, Farace was becoming frightened. He was also using up his roster of trustworthy associates.

In the Bronx, he had enlisted the aid of John Petrucci, a jailmate from his days in



women, and had the rent money.

Farace rarely left the filthy little apartment. He used peroxide and L'Oréal dye to color his hair and beard, and occasionally he'd slip out for a vodka at Fleming's bar or to rent videos—movies like *The Godfather* (which he watched the night before he died). He spent that time in a kind of petrified limbo—sleeping, staring at the tube, looking at pictures of his wife and baby, playing with his sawed-off shotgun and .38 revolver, and watching his chest sag and his waistline expand. He was stir-crazy and afraid for his life, but he never showed remorse for what he'd done. And he didn't let his worries interfere with his social life.

"He was such a sweet guy," said Penny Pancerov, a nurse and part-time rock-video actress who met "Tony" through her friend Bofill. "His meatballs were great." Sometimes, he slept on the roof when Bofill and friends wanted to stay up late. "The poor man was always trying to sleep," said Pancerov.

He was also trying to make a decision—whether to flee the country or turn himself in before Chilli or the Lucheses got to him. A letter from his mother, who'd moved to Florida, told him he had "a big decision to make, and we'll stand by you" and advised him to remain "free as a butterfly." If he was going to stay so free, he needed some help: His money was running out, his wife and brother-in-law had just been arrested, and he didn't know who was left to turn to that he could trust.

ON THE NIGHT OF NOVEMBER 17, Farace roused himself, put on black jeans, a blue Nike polo shirt, a denim jacket, and white Reeboks, and headed out with his old friend Joey Scalfani, a low-watt, would-be wiseguy related to Joe "Butch" Corrao, a powerful member of John Gotti's Gambino family. Farace and Scalfani were apparently going to see a man Gus thought would help him: a Brooklyn dope-dealer named Lou Tuzzio.

Investigators believe that Tuzzio had called Scalfani and told him he'd help Farace get away. Gus must have known he was taking a chance in meeting Tuzzio—the dealer was associated with Chilli's crew. But Farace was out of options. He left his sanctuary and rode in Scalfani's



Farace spent his last two months on East 85th Street (top), cooking Italian food, sleeping, and snorting coke. In his pressure suit (right) after the rubout.



Pontiac over the bridge to Brooklyn.

Scalfani and Farace were waiting outside Tuzzio's mother's house when the blue van pulled up beside them. Farace recognized the driver and rolled down his window—just as Everett Hatcher had recognized Farace nine months before, when Gus rolled up next to him in the van. And the same way that Farace opened fire on Hatcher that night, the men in the van blasted away at Farace. Hatcher's gun was in the glove compartment when he died; Farace's never left his waistband.

No arrests have been made in the murder, and Detective Richard Gordon, who won't discuss details, says he is investigating every lead—"the obvious and the off-the-wall." But federal sources say the prime theory is that Tuzzio, acting under orders from Gerry Chilli, was in the van and took part in the shooting.

Tuzzio won't be confirming that, because he was shot eight times and killed on a Brooklyn street in early January.

Tuzzio may have been killed by Chilli's men just to silence him. Or he may have been killed by Gambino associates as retribution for the bullets that hit their friend Scalfani the night Gus was killed.

Scalfani has recovered from those wounds and, so far, survived. He has been charged with harboring a fugitive, released from the hospital, and freed on \$400,000 bail; he has declined an offer of police protection. "Will Scalfani talk?" asks one mob lawyer. "That's the question everybody's asking."

But Scalfani may not know who set up

Gus, and even if he does, the case will be very hard to make. It's one thing to develop a compelling theory—Chilli had the strongest motive and the connection to Tuzzio—but having a theory and making a case are two different things. "To make it stick, they'll have to put informants on the stand," says one agent. "And is getting Gus's killer so important we want to burn good sources?"

Charles Rose, who spent months preparing to crucify Farace in court, thinks it is. "The whole reason we wanted Gus alive," he says, "was to bring civility to these miscreants—to show that agents are inviolate and that justice will prevail. Now, do we let street justice end it? That's inappropriate. And that's why getting Gus's killer is as important as getting Gus. It's called the rule of law."

For now, another law seems to have prevailed, and not everyone is dissatisfied with the result. In the real world, the Feds don't always get their man—sometimes they have to persuade the bad guys to get him for them. Even DEA chief Robert Stutman, who was disappointed that he couldn't see Farace tried under a new federal death-penalty statute, seems relieved to have it over. Stutman is retiring to write a book and become a corporate anti-drug consultant. "As soon as I saw the pictures of Gus's body," he says, "this was wrapped up as far as I'm concerned."

One of Stutman's men put it more succinctly. "I saw the morgue shots," he says. "Dead is dead."



# THE JEREMIAH OF JUNK BONDS

**TED FORSTMANN LOST THE BATTLE  
FOR RJR NABISCO, BUT HE'S WINNING HIS  
WAR ON WALL STREET DEBT**

IN HIS SLEEK OFFICE HIGH ABOVE MANHATTAN'S GRAND Army Plaza, Theodore J. Forstmann was getting worked up. "Don't you see? Don't you get it?" he beseeched a listener one day last spring. "It's like the story about the kid and the emperor. The emperor has no clothes! Kravis is naked!"

Although Forstmann had already been raging for almost an hour about his arch-rival, Henry Kravis, he was far from finished. Repeating arguments he'd made countless times in the past five years, he cited evidence that the empire built by Kravis's famous leveraged-buy-out boutique, Kohlberg Kravis Roberts & Company, was teetering under the weight of debt. "It's crazy!" Forstmann cried. "If he were the CEO of any other company in the country, they'd put Kravis in a straitjacket. They'd haul him off to an asylum!"

*Adapted from the book Barbarians at the Gate: The Fall of RJR Nabisco, by Bryan Burrough and John Helyar, published by Harper & Row. Copyright © 1990 by Bryan Burrough and John Helyar. By arrangement with Harper & Row, Publishers, Inc.*

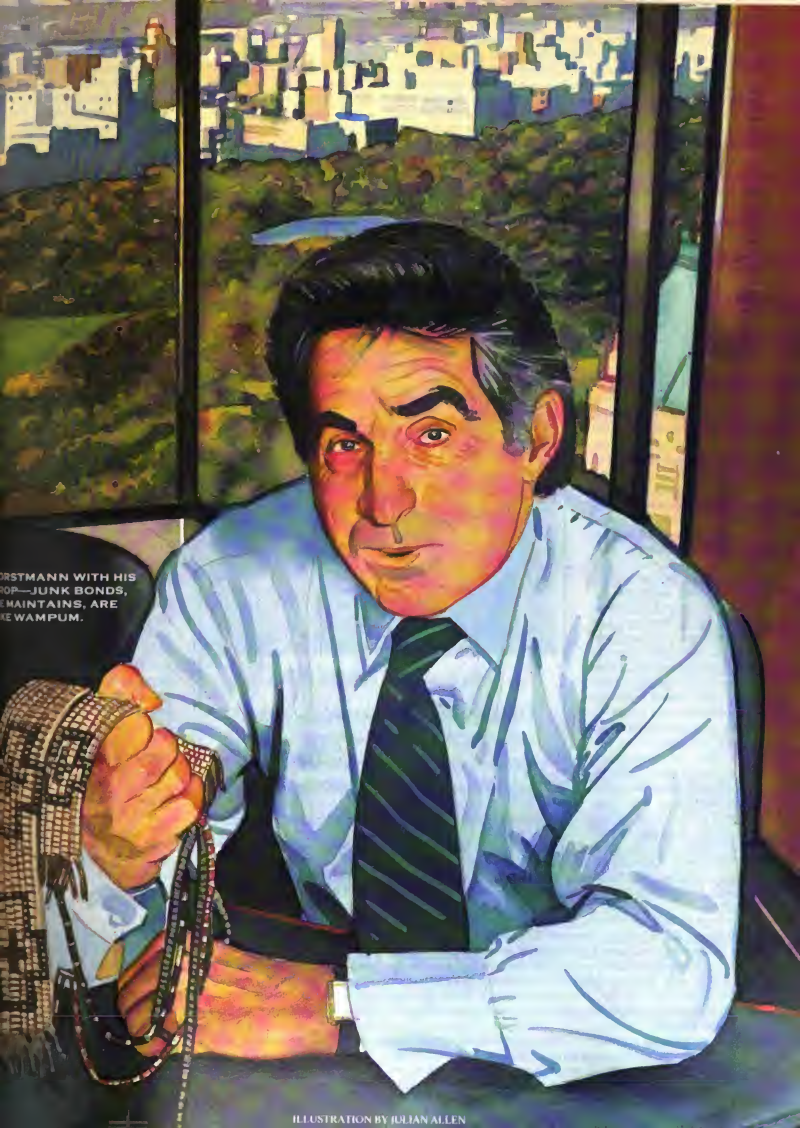
Mind you, Forstmann insisted, he has nothing against Kravis himself. "It's not personal between me and the little f---," Forstmann would say later. "It's not Kravis! It's not Kravis! My focus is not on that little ass---, stupid-f---, megalomaniacal guy."

His focus, he said, is on junk bonds. Kravis—"the little bastard"—is only the emblem.

At 49, Teddy Forstmann seems to be a man who has everything. Broad-shouldered and solidly built, he plays a better game of tennis than when he was a top-ranked teenager. He's one of New York's best-known bachelors and a Republican fund-raiser of national repute. He lives in a world of chauffeured Mercedeses, corporate jets, and well-stocked helicopters that whisk him over Manhattan traffic. His office commands a spectacular view of Central Park and features a photo of Forstmann clasp hands with Ronald Reagan. He owns an apartment on the Upper East Side, as well as homes in Southampton and Aspen. In his spare time, he has bankrolled an Afghan rebel group.

Ten years ago—inspired, as it happens, by an encoun-

**BY BRYAN BURROUGH AND JOHN HELYAR**



ORSTMANN WITH HIS  
POP—JUNK BONDS,  
E MAINTAINS, ARE  
KE WAMPUM.

ILLUSTRATION BY JULIAN ALLEN

ter with Henry Kravis—Forstmann founded his firm, Forstmann Little & Company. It grew to be one of Wall Street's leading LBO boutiques, second only to Kohlberg Kravis. Using a conservative, cash-driven approach, Forstmann Little has acquired fourteen companies—from Dr Pepper to Topps, the baseball-card-maker—in eleven years, racking up profits of 500 percent on some deals and becoming a favorite of blue-chip institutional investors. The firm's successes have made Ted Forstmann worth far into the millions.

But his wealth, it seems, has not brought Forstmann serenity. For much of the eighties, at the slightest provocation, he was known to burst into jeremiads—to friends, business associates, investors, analysts, even people sitting next to him on airplanes—about the supposed evils of junk bonds and their principal advocates.

"Sometimes it's just impossible to get the guy to shut up," says Peter A. Cohen, chairman of Shearson Lehman Hutton, who grappled with Forstmann during the 1988 fight for RJR Nabisco. "He just goes on and on."

**F**ORSTMANN'S CASE, IN brief, goes something like this: Junk bonds have turned the LBO world into a fee-driven maelstrom of Johnny-come-latelies. By piling debt onto healthy companies, these bonds—and particularly their exotic strains—threaten the U.S. economy.

Other junk-bond critics have worried about the impact of these high-yield, high-risk securities, but probably no one has complained quite as often as Forstmann or with his *ad hominem* vigor—as if he needed to beat against a real-life incarnation of the rather abstract evil he saw ruining his field of business.

At first, he directed his anger at Michael Milken, the Drexel Burnham Lambert financier who pioneered junk bonds. More recently, though, Forstmann's target has been Henry Kravis.

"The reason Kravis can pay these incredible sums is that his money isn't real," Forstmann argues. "It's phony. It's funny money. It's wampum. These guys are getting away with murder."

Though Forstmann denies it, many people see a pinch of envy here. After all, Forstmann and Kravis started out in business as casual friends, working together at a small investment firm. Both have gone on to enormous success, but Kravis, using junk bonds, has overshadowed Forstmann's considerable accomplishments in the leveraged-buy-out field. What's more, Forstmann was once close to Kravis's wife, designer Carolynne Roehm.

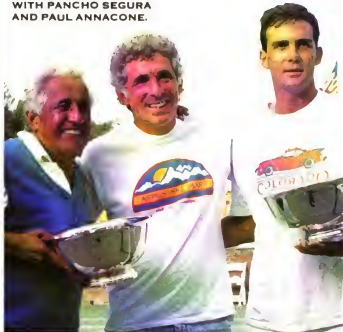
Kravis tries hard not to smile when asked about Forstmann. The two men don't know each other all that well. Though Forstmann's hostility is clearly returned, Kravis rarely lets it show, preferring to maintain that Forstmann isn't worth troubling

himself over. "The guy has an Avis complex," Kravis likes to say.

Over the past year or so, the Forstmann-Kravis feud has taken some dramatic turns. In late 1988, Forstmann suffered defeat in the battle to control RJR Nabisco, which Kravis eventually bought for \$25 billion. It was history's largest deal, and Forstmann had hoped to use it to show the world what a "fraud" Kravis and his junk bonds were. Then, throughout last year, Forstmann and Kravis squared off in the halls of Congress over proposed curbs on the use of certain types of junk bonds.

Meanwhile, though, Forstmann has gained a kind of redemption on another front. After years of strong growth, the junk-bond market has all but collapsed, and the risks of junk-bond financing were highlighted last week by the bankruptcy filing of Robert Campeau's American retailing operation. Even Forstmann's critics have to acknowledge that in some ways, he was right all along.

AT THE HUGGY BEAR, WITH PANCHEO SEGURA AND PAUL ANNAcone.



## BREAK POINT

*He was a top junior tennis player, but he says he suffered under a "tennis mother." After one tough loss, he quit the game for seventeen years.*

**S**OMETIMES IT SEEMED Ted Forstmann was born angry. His grandfather, an autocratic, 300-pound German immigrant, founded a textile company, Forstmann Woolens, that made him one of the world's richest men. Ted's father, Julius, inherited the company and raised his children in splendor in a Greenwich, Connecticut, mansion complete with tennis courts and a private baseball field.

For all its wealth, the Forstmann household was far from idyllic. Julius Forstmann was an abusive alcoholic, and Ted, the second of six children, grew up in physical fear. Many nights, the Forstmann home reverberated with screaming fights, sometimes sparked when Forstmann's mother challenged her husband on his drinking. "You never knew the truth in my father's house," Forstmann says.

Ted Forstmann became very big on truth. His older brother, Tony, tried to be Ted's father figure, but Ted only resented him for it. As adults, Ted and Tony Forstmann didn't speak for more than ten years—though having now reconciled with him, Ted is a regular at Tony's eccentric private tennis championship in Water Mill, the annual Camp Hugby Bear Tournament (New York, October 10, 1988).

In his teens, Ted Forstmann channeled much of his anger into sports. By sixteen, he was ranked among the East Coast's top junior amateur tennis players, but his joy in the game, he says, was slowly crushed under pressure from his mother. "A tennis mother," he calls her. "She pushed me too hard." By the time he was seventeen, Forstmann's tennis career was over. Tied 5-5 in the finals of a major junior tournament at Forest Hills, he disputed a key call. When he was overruled, Forstmann's competitive fire flickered. He lost the set 7-5; the next was a 6-0 blowout. "I just couldn't take it anymore," he says. He didn't walk onto another tennis court for seventeen years.

Hockey was Forstmann's other love. At Yale, he became a straight-C student and a star goalie. After graduation, Forstmann says, he turned down an invitation to join the U.S. national team at the world championships. Instead, he spent a year wandering through a succession of minor jobs—teaching gym at a reform school, working for a Washington law firm. He was, he says, a “mixed-up kid” trying to come to grips with his childhood. Then his father died.

Julius Forstmann's wish had been for his second son to go to law school. Ted Forstmann enrolled at Columbia three months after his father's death. But the money from his father's estate began to dwindle. Forstmann Woolens had failed and was sold. His father's estate, while paying for tuition and books, gave Forstmann only \$150 a month. To keep up the good life of the rich kid from Greenwich, he played high-stakes bridge games. Soon he was living in a \$350-a-month apartment in midtown Manhattan.

The law didn't hold much attraction, but after graduation, he joined a small Manhattan law firm run by a friend of his father's. For three years, Forstmann endured the minutiae of corporate legal work, though he often sneaked out to a bridge game where, on a good night, he could make \$1,500. He hung in at the firm, however, until the day it reeled in a major Wall Street bond underwriting. “Forstmann,” the senior lawyer proudly intoned, “you will be our liaison with the printer.”

Forstmann landed with friends at a small Wall Street company, where he learned the ins and outs of stock underwritings and financial deals. Then he spent six months at another small investment firm, Fahaerty & Swartwood, where he worked beside an industrious young Oklahoman named Henry Kravis. The two had dinner a few times before Kravis took a job at Bear, Stearns. Forstmann soon left, too, joining still another obscure investment firm. For three years there, he dabbled in underwriting, investment banking, and merger work. In the end, it was the same story: Forstmann hated the constraints of office work under senior executives. “The fact is, I was never a good employee,” he says. “I never did what I was told, and I always screwed up the chain of command.”

**B**Y 1974, FORSTMANN WAS 34, OUT OF WORK, AND RUNNING out of money. He was too proud to ask his mother for a handout and cringed at the idea of going to his brother Tony, who had founded a successful money-management firm, Forstmann-Leff Associates. After selling his car, Forstmann had \$20,000, which he figured would last a year. To pay the rent, he hustled at the bridge table and on the golf course, and worked sporadically trying to arrange deals with his Wall Street friends. Approaching middle age, Ted Forstmann was a Wall Street refugee, a minor-league playboy, and a sorry bet to make a mark in life.

One thing Forstmann had, though, was a seat on the board of

Graham Magnetics, a small Texas company he had helped take public in his last Wall Street job. He persuaded the company's president to sell his firm—and to let Forstmann handle the auction. Forstmann didn't have an office, so he promised his brother's secretary a mink coat if she'd take his calls, telling people he was in a meeting and quickly relaying messages to his apartment.

It took eighteen months to sell Graham Magnetics—“I was very inept,” Forstmann says—but when the deal closed, Forstmann was \$300,000 richer. He took an office at Forstmann-Leff and tried putting together more deals, though he still spent much of his time at the bridge table and on the golf course.

One of Forstmann's golfing buddies at Long Island's Deepdale Golf Club was Derald Rutenberg, then president of an industrial company named Studebaker-Worthington. Forstmann was forever trying to arrange deals for Rutenberg. So

when Forstmann's younger brother Nick, then working at a start-up firm named Kohlberg Kravis Roberts, said he wanted to arrange a meeting with the executive, Forstmann set one up.

That meeting changed Ted Forstmann's life. He and Rutenberg listened to Henry Kravis and Jerry Kohlberg propose something they called a leveraged buy-out—a process in which a small group of company managers borrow money to buy their company from public shareholders, often repaying the debt through the company's cash flow and the sale of corporate assets. Forstmann was familiar with the concept but had never tried anything like it. Rutenberg listened politely; after the meeting broke up, he asked Forstmann, “Isn't that kind of what you were talking about?”

Forstmann wasn't quite sure what Rutenberg meant. “Well,” he said guardedly. “Yeah, sort of.”

“Well,” Rutenberg continued, “what do those guys have that you and I don't have?”

“Nothing.”

“Okay. How would you go about doing this?”

“Well, I would need some money first.”

The conversation led to Rutenberg's proposing to bankroll Forstmann in a new firm. Rutenberg and a group of his friends would chip in, and Forstmann and his brother Nick would try their hand at leveraged buy-outs.

Rutenberg told Ted Forstmann something the younger man would never forget. “I have a reputation, it's all I have, and I don't want to lose that reputation,” he said. Forstmann embraced it as a creed. “I have never, ever, ever, ever, ever forgotten that,” he says.

Ted and Nick Forstmann teamed up with a former investment banker named Brian Little, and Forstmann Little & Company opened its doors in 1978: three men, two salaries—Ted didn't take one for years—and one secretary.

The awesome profit potential of LBOs didn't dawn on most Wall Street pros until the early eighties. By then, Forstmann



## BUSINESS LOSSES

*Though he derides Henry Kravis as an emblem of all that's wrong with Wall Street, Forstmann was once friends with Kravis and his wife, Carolyn Roehm.*



Little had emerged as one of a handful of top buy-out boutiques. It was among the first LBO firms to raise money directly from giant pension funds, a practice pioneered by Kohlberg Kravis. Crisscrossing the country on money-raising tours, Ted Forstmann perfected the pitch that became his trademark. It began with *The Reputation*—"The best on Wall Street, ask anyone"—escalated into a discussion of Forstmann Little's financial strengths and old-fashioned ways, and, especially in later versions, climaxed with an all-out attack on junk bonds.

After a growing success with smaller buy-outs, Forstmann Little's world began to change in 1983, when the firm got into a bidding battle for Dr Pepper, the Dallas soft-drink franchiser. Forstmann's opponent, Castle & Cooke, was backed by Drexel Burnham and Milken, then an obscure California bond trader. Forstmann Little's bid had the support of Dr Pepper's management and was made in cash. Castle & Cooke bid more, relying on junk bonds. Eventually, Forstmann triumphed when Drexel, in a rare failure, had trouble raising funds.

**F**ORSTMAN'S NEXT major scrape with a junk-bond advocate, however, ended much less happily for him and led to a fateful shift in Wall Street's power structure. In 1985, Revlon, the international cosmetics giant, came under attack from Ronald O. Perelman, then a little-known Philadelphia investor. Perelman's principal asset, a grocery-store chain named Pantry Pride, was a fraction of Revlon's size, but Perelman was armed with Drexel Burnham junk bonds. With its defenses crumbling, Revlon's management rushed to Forstmann Little for help. But Perelman finally won out when a Delaware court ruled that key components of the Forstmann-Revlon merger agreement unfairly discriminated against Pantry Pride.

Revlon was the first hostile takeover of a major public company by a junk-bond-backed buyer, and it opened the gates for a string of similar actions, including raids by investors like Paul Bilzerian and Sir James Goldsmith. Because of the Revlon deal, Forstmann held himself in a way responsible for the turmoil junk-bond-financed raiders unleashed on corporate America. It didn't help any that Perelman took over Revlon's plush headquarters in Forstmann Little's own building.

As time wore on, Forstmann came to believe that Wall Street had been taken over by a junk-bond cartel whose guru was Mike Milken and whose most powerful member was Henry Kravis. With junk bonds behind more and more takeovers, Forstmann felt they were perverting not just the LBO sector but Wall Street itself. Almost alone among major acquirors, Forstmann Little refused to use them.

Ted Forstmann held the junk bond responsible for twisting the buy-out world's priorities until they were unrecognizable. With junk bonds, he felt, puny, upstart firms were able to acquire important American companies. He thought that

Forstmann Little's ideal—to buy a company, work side by side with management to build the business, and then sell out in five to seven years—was disappearing from the Wall Street landscape. Instead, Forstmann thought, all that mattered was keeping up a steady flow of transactions that produced an even steadier flow of fees—management fees for the buy-out firms, advisory fees for the investment banks, junk-bond fees for the bond specialists. As far as Forstmann was concerned, the entire LBO world had become the province of quick-buck artists.

Worst of all, Forstmann felt, were the new versions of junk bonds that seemed to crop up with each new transaction: securities that paid interest only in other bonds (called pay-in-kinds, or PIKs), stock that was crammed down shareholders' throats (artlessly known as "cram down"), and bonds whose interest rates escalated until debt service could choke a company to death.

Forstmann derided these securities as "funny money," "play dough," and—his personal favorite—"wampum." In speeches to institutional investors, he took to waving a piece of Indian beadwork to make his point. Sooner or later, Forstmann predicted, the economy would turn down and all the junk-bond junkies would go belly up when they couldn't make their mountainous debt payments. When that happened, Forstmann feared, junk-bond debt would be so widespread that the entire U.S. economy might be dragged into a depression.



## CALL TO ARMS

*When F. Ross Johnson put RJR Nabisco in play, Forstmann decided he had to show the world what a "fraud" Kravis and his junk bonds were.*

**T**HE TRIUMPH OF JUNK bonds was more than an affront to Forstmann's morals, of course. It was hurting his business, too. Because the use of junk bonds allowed corporate raiders to raise money cheaply and easily, it tended to drive up the prices of takeover targets. For the first time, Forstmann was outbid for companies. In many cases, he refused to enter a takeover

battle in which junk-bond users had driven up prices, and Forstmann Little found that it could compete on an equal basis for large takeovers only during periodic disruptions in the junk market.

The firm grabbed its largest company yet, a California defense contractor named Lear Siegler, after the market for junk bonds dried up following disclosure of the Ivan Boesky insider-trading scandal in November 1986. Again opposed by a Drexel Burnham client, Forstmann took his crusade right to the company's board. "Before I tell you who we are," Forstmann told the assembled directors, "let me tell you who we are not. We are not, nor will we ever be, a client of Drexel Burnham Lambert." Forstmann detected an audible gasp from the Drexel bankier present. "We have not, and we will not, issue crazy paper to put the companies we buy in jeopardy. We are real people with real money."

Despite success in the Lear Siegler transaction, Forstmann



Little completed fewer and fewer deals. In 1987, after raising a then-record \$2.7-billion buy-out fund from investors, Forstmann-Little failed to propose a single new LBO.

**A**T FIRST, FORSTMANN DIRECTED HIS ANGER AT DREXEL. Once, a Milken lieutenant visited Forstmann Little and, in a meeting arranged by a Forstmann aide named John Sprague, suggested the firm jump on the junk-bond bandwagon. Forstmann chatted politely with the Drexel banker, shook his hand farewell, and then called Sprague into his office. "John," he told the younger man, "you've got a long and profitable life ahead of you here. But don't ever bring another piece of slime like that in here again."

Forstmann's alarm grew as other Wall Street brokerages, initially cool to junk bonds, flocked to grab a piece of the market. "Imagine ten debutantes sitting in a ballroom," Forstmann told a gathering of Securities and Exchange commissioners. "They're the heads of Merrill Lynch, Shearson Lehman, and all the other big brokerages. In walks a hooker. It's Milken. The debutantes wouldn't have anything to do with a woman who sells her body for \$100 a night. But this hooker is different. She makes \$1 million a night. Pretty soon, what have you got? Eleven hookers."

Henry Kravis was galling to Forstmann not only because he was the most prominent user of junk bonds but also because he did it in Forstmann Little's front yard, the world of LBOs. The companies Kravis owned, Forstmann told people, weren't half as healthy as KKR claimed. The firm's biggest buy-out, Beatrice, was proving impossible to sell off even as Kravis maintained it would be the most profitable ever. The returns Kravis paid his investors, Forstmann insisted, weren't a fraction of those paid by Forstmann Little. A quick glance at the headlines told

you Kravis was a fraud, Forstmann said. How could any buy-out firm with a fiduciary duty to its investors bid for one company one week and another the next? Why, in the fall of 1988 alone, Kohlberg Kravis had bid \$2 billion for Macmillan, then acquired a 10 percent stake in Kroger, then got interested in Kraft, then went after RJR Nabisco.

A spokesman for Kohlberg Kravis points out that only a handful of the firm's 30-odd LBOs over the past thirteen years have encountered serious financial troubles.

Curiously, the paths of Forstmann and Kravis have crossed socially, as well as in business. More than ten years ago, Forstmann was a friend of Carolyne Roehm's first husband, Axel Roehm, and he attended the wedding of Carolyne and Axel, in a church on Nantucket. After the Roehms separated, Forstmann befriended Carolyne and occasionally escorted her to affairs around New York. He became something of a confidant. There have been suggestions that more was involved, but Roehm de-

nies it. "Teddy and I were just friends," she insists.

Both Roehm and Forstmann do recall, however, a phone call around 1980 in which she told him, "I have two new beaux." One was a billionaire oilman and the other was Henry Kravis. Roehm asked Forstmann's opinion and, she recalls, Forstmann said of Kravis, "He's the king of our industry." Forstmann denies that account, though he won't go into details.

That, of course, was well before junk bonds heated up. Over the following years, Forstmann went head-to-head against Kravis in few deals. But in the spring of 1988, six months before the RJR Nabisco fight, Kraft put its Duracell-battery unit up for sale. Forstmann had successfully wooed Duracell's management. Indeed, he'd grown so close to Duracell's president, C. Robert Kidder, that the executive advised Kraft's senior management not to sell Duracell to a junk-bond buyer like Kohlberg Kravis. Kidder also pleaded with Kravis himself not to buy the company. But Kravis not only rejected the plea, he upped his offer for the company, swamping a bid by Forstmann Little.



## STRICTLY SPEAKING

*Shearson Lehman head Peter A. Cohen grappled with Forstmann over RJR Nabisco. "Sometimes it's impossible to get the guy to shut up," says Cohen.*

**T**HROUGH THE SUMMER and fall of 1988, Forstmann looked on as Kravis broke one of the LBO world's most sacred tenets, secretly accumulating stock positions in Texaco and Kroger, much as a hostile raider would.

The aggressive tactics forced Forstmann into an agonizing reappraisal of his own beliefs. "Maybe I'm wrong," he said to himself. "Maybe I'm the one who's missing the dawn of a new financial age." His younger partners suggested he rethink his opposition to junk bonds. His girlfriend urged him to "forget Kravis," quit worrying, and enjoy his riches. Forstmann tried to relax but found that his long-held convictions were only growing stronger.

In October 1988, Forstmann took some friends' advice and wrote an article denouncing junk bonds for the *Wall Street Journal's* editorial page. "Today's financial age has become a period of unbridled excess with accepted risk soaring out of proportion to possible reward," Forstmann wrote. "Every week, with ever-increasing levels of irresponsibility, many billions of dollars in American assets are being saddled with debt that has virtually no chance of being repaid. Most of this is happening for the short-term benefit of Wall Street's investment bankers, lawyers, leveraged buy-out firms and junk-bond dealers at the long-term expense of Main Street's employees, communities, companies, and investors."

"Watching these deals get done," Forstmann concluded, "is like watching a herd of drunk drivers take to the highway on New Year's Eve. You cannot tell who will hit whom, but you know it is dangerous."

Given such feelings, many people on Wall Street saw it as profoundly ironic when, several days later, Forstmann Little went charging into the bruising fight to control RJR Nabisco.

The Atlanta-based company, the maker of everything from Oreos to Winstons, had grown profitable and fat under the presidency of F. Ross Johnson, a breezy, back-slapping Canadian who'd attained the helm of the company after a series of internal coups. But when RJR Nabisco's stock price continued to sag, Johnson proposed taking the company private in the largest leveraged buy-out in history. Johnson first teamed up with Shearson Lehman Hutton and its chairman, Peter Cohen. But soon Henry Kravis plunged into the fray with an offer of his own. With that news, Forstmann decided to step in.

First, he tried to get into Johnson's management group, but those talks fell through, largely because the group planned to use junk bonds. Any deal with the Johnson forces was probably doomed the night Forstmann spent several hours waiting in a conference room while Peter Cohen and others negotiated with Henry Kravis in an office down the hall. So Forstmann Little teamed with a group of other Goldman, Sachs clients, including Procter & Gamble and Ralston Purina, to make its own third-party run on Johnson's company.

Forstmann spent days plotting how his "white hats" would face off against Kravis's "black hats" and, in their victory, expose the evils of junk bonds. Instead, Forstmann found that a

workable bid couldn't be launched at such steep prices without junk bonds. Still, Forstmann wanted to win so badly that he endured a week of junk-bond lectures from young Goldman, Sachs bankers. "I'm speaking English, and it's like they're speaking Turkish," he said later.

Geoff Boisi, Goldman, Sachs's investment-banking chief and a key Forstmann adviser, couldn't fathom Forstmann's objections to using even a few of the securities. "What are you, a priest?" he asked at one point. "Have you got some kind of religious conviction about this stuff?"

The answer, of course, was yes. But even had Forstmann wanted to change his ways at that point, he couldn't have. The fact was, his campaign against junk bonds had painted Forstmann Little into a corner: To use junk to buy RJR Nabisco would have made the firm a laughingstock. Confronting this, Forstmann Little bowed out.

**F**TERWARD, FORSTMANN WAS MOROSE. FOR WEEKS, HE suffered from a bad cold. Finally, in January, two months after he had pulled out of the deal, he managed to enjoy himself at Forstmann Little's tenth-anniversary bash at the Rainbow Room. There, among celebrity friends like Jackie Mason and Danny Sullivan, the race-car driver, and political pals like Jack Kemp and Robert Mosebacher, Forstmann let off steam. At one point, Forstmann took the stage and pounded out a rousing rendition of "Johnny B. Goode" on the piano, accompanied by an aging Ohio rock-and-roll band.

In the past year, Forstmann has spent much of his time in Washington lobbying against junk bonds. He argued hard to get Congress to ban the interest deduction on certain kinds of junk bonds. Kravis lobbied just as hard against the measure. (A weakened version of the bill Forstmann sought was later passed.) The men almost came face to face in a breakfast debate arranged by one legislator, but Kravis backed out at the last minute, apparently after he learned Forstmann would be there.

Meanwhile, as investors started to worry about the fate of a number of debt-laden companies, the junk-bond market turned jittery. Some of the fears hit home over the summer, when the

junk-backed retail empire of Robert Campeau fell into serious financial trouble. Worried investors saw the problems of Campeau as a sign of things to come, and they were right: Troubles with the UAL buy-out triggered a stock-market free-fall last October, and just last month a big Kohlberg Kravis buy-out, Hillsborough Holdings, filed for protection under Chapter 11, the first of Kravis's major companies to do so. In this atmosphere, the prices plunged on many junk bonds—including those of RJR, although they have since rebounded somewhat. (Despite its recent troubles, Kohlberg Kravis has been quick to deny that its empire faces a crisis. Privately, more than one irritated KKR aide blames Forstmann for much of the stinging press the firm has received in recent week.)

So far, most of Forstmann's dire forecasts about the American economy haven't come to pass, but demand for junk bonds, vital to new takeovers, has dried up, and Wall Street's takeover community is dormant. "Right now, we're dead," complains a prominent Wall Street arbitrageur. "The junk market just doesn't look like it's coming back at all. We're totally beeshn."

Ironically, one fellow who's bullish—though not, of course, on junk bonds—is Ted Forstmann. Last fall, after staying out of

the deal game for much of the past three years, Forstmann Little unveiled a plan to raise up to \$3 billion from institutional investors; the money would be used to buy equity from public companies in return for board seats. Forstmann says his plan for the fund is revolutionary, since he'd be putting money into troubled companies rather than taking over with an LBO. In fact, other firms—Lazard Frères & Company, for example—have been

doing the same sort of thing for some time. The fund is, however, a natural extension of Forstmann's long-held position as a leading "white knight" rescuer.

Some institutions that have invested with Forstmann Little would probably rather see the firm put to use the \$2.7 billion it's been sitting on for several years while reportedly charging a minimum annual management fee of \$27 million. The New York Times has pointed out that the new Forstmann Little fund would keep substantially more of whatever profits it generates—20 percent—than other long-term money managers. Still, the fund's board of directors includes people like George Shultz and Drew Lewis, and there's every indication that Ted Forstmann will pull it off.

**I**HESE DAYS, THOUGH WALL STREET AND WASHINGTON SEEM to be coming around to his point of view, Forstmann is sharply lowering his public profile. At his lawyer's urging, he is scaling back on interviews with journalists. (Although he helped in the preparation of the book from which this article is adapted, he would not cooperate for this article.) Part of his sudden reticence, he says, has to do with the laws regulating the solicitation for the new Forstmann Little fund. But it's also clear that many on Wall Street are simply tired of hearing Forstmann's plaint. "There's nothing so irritating as a guy who says, 'I told you so,'" Forstmann acknowledged last fall.

Still, he made no apologies. "I am a preacher, no question," he said. "I like for people to understand what I have to say." And though he's reluctant to say so, there's little doubt Ted Forstmann is feeling redeemed. "People are finally beginning to understand what this stuff is all about," he said. "The worm has finally turned."

## THE NEW WORLD

*These days, Forstmann has a right to feel redeemed. "People are beginning to understand what this stuff is all about," he said as the junk-bond market soured. "The worm has finally turned."*

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# after

## Interview

By Dinitia Smith

Ingrid Sischy, queen of  
the downtown art scene,  
takes over at *Interview*

**a**T THE JENNY HOLZER OPENING at the Guggenheim, Holzer's huge electronic signs are blasting across the museum's gloomy atrium: "... REJOICE OUR TIMES ARE INTOLERABLE TAKE COURAGE FOR THE WORST IS A HARBINGER OF THE BEST..." The artists, patrons, and administrators are making their way up to dinner tables set out along the museum's sloping galleries. The artists are insouciant in open-necked shirts, the patrons and administrators a mass of dark suits and little black dresses. In the middle of the crowd is a tiny, incongruous figure. Considerably younger than most of the others, she has shaggy hair and is wearing half-moon-shaped glasses with broken frames, faded cotton pedal pushers, a striped cotton top from J. Crew, and white socks. Until two years ago, the woman was one of the art world's most powerful figures.

She is Ingrid Sischy, 37, for nine years the editor of *Artforum* and, as of December, the new editor of *Interview*, the magazine founded by Andy Warhol in 1969.

Everybody seems to want to say hello to Sischy. Roy Lichtenstein comes over. Then Claes Oldenburg. The Sol LeWitts ask her if she wants to come to Tuscany for Christmas. She would "love to," Sischy says in her low contralto, tinged with just the faintest Scottish burr, "but I've got to get this new issue out to the printer." (Sischy has the exquisite manners of a Scottish schoolgirl—which she once was.)

Three years ago, Sischy was the subject of an admiring two-part profile by Janet Malcolm in *The New Yorker*. S. I. Newhouse, who owns *The New Yorker*, calls Sischy "creative, imaginative, enormously impressive. I have nothing but the highest regard for her." To Robert Gottlieb, the

PHOTOGRAPHED BY LOUIS PSIHOYOS



editor of *The New Yorker*, Sischy is "totally easy and wonderful, clear, honest, and lots of fun."

Last August, when Sandy and Peter Brant, a couple whose fortune comes from the newsprint business, bought *Interview* from the Warhol Foundation for \$12 million, they fired its editor, Shelley Wanger, and hired Sischy to revive the magazine, which has been losing readers, advertising, and money.

**A**T FIRST, SISCHY SEEMED A curious choice for the job. She is a magazine editor who admits, without shame, that she never reads. "I look for pleasure," she says. Although Sischy herself is a lucid and graceful writer (as her recent *New Yorker* piece on the photographers Robert Mapplethorpe and Minor White shows), during her years as editor of *Artforum*, the writing in the magazine was sometimes so clotted that even her mother, a sophisticated woman with an interest in art, couldn't read it. (Sischy once told Janet Malcolm that she probably wouldn't read some of it, either, if she didn't have to edit it.) But to Sandy Brant, trying to revive an ailing *Interview*, Sischy is in tune with what's young and fresh and unexpected and edgy." The new owners' hope is that Sischy's extensive contacts in the art world will reestablish *Interview* as the downtown magazine.

By definition, a magazine editor's position is an authoritarian one, but Sischy is almost obsessively democratic. Ask her whom she's hired for the top positions at *Interview*, and she is excruciatingly reluctant to tell you. "I think the assistant editors are important, the runners. I consider the appointment of David DeNicolo, who is 26, as associate editor to be important." (For the record, Glenn O'Brien, a veteran of both *Interview* and *Artforum*, is editor-at-large, and Fabien Baron, former art director of Italian *Vogue*, is the creative director.) And when you ask Sischy the names of some of the "fine" artists she's hired to do drawings for the art-listings

section of *The New Yorker*, where she is a consulting editor, she answers, "I consider the artists who do drawings for the other sections to be fine artists too."

There is about Sischy an almost stubborn reluctance to wield power; her friend Arthur Danto, the art critic, calls Sischy the embodiment of "*imagination au pouvoir*" (loosely translated, "let imagination reign"). For Sischy, there are ethical dilemmas to be found in almost any situation—even in hailing a cab on a winter night. (The other party standing in the freezing rain usually gets to go first.)

Sischy says her concern with ethics comes from her parents, whom she calls "inspiring." She was born in 1952 in

South Africa to a family of Lithuanian-Jewish descent, the youngest child and only daughter of Benjamin Sischy, a doctor, and his wife, Claire, a speech therapist. (One of Sischy's brothers became a doctor, the other a lawyer.) "My father was a very dedicated doctor," she says. "I saw my mother's gentleness working with kids in difficult circumstances, cerebral-palsy victims. They really moved me." Indeed, there is in Sischy a residue of guilt about her chosen occupation. "My family is so involved in concrete and social things. Art was a reward at the end of the day."

Sischy's interest in art, in the *look* of things, goes back to South Africa, to its isolated culture, its spectacular beauty. "There was no such thing as television. There weren't distractions. It was a lot about looking. It was very beautiful, and yet there was a conflict between its beauty and its internal tensions," a feeling of generalized "anxiety," all around her. An uncle of Sischy's by marriage was arrested for anti-apartheid activities. Sischy has a memory of her father stopping by the road to intervene with police who were beating a black man. There was the intense guilt that comes from being raised in such a world. "We used to rent a place on the beach. They had shark nets for your side, but the people who looked after you [the black nannies and maids] had no shark nets." Then, in 1960, came the Sharpeville massacre, and the Sischys, fearing a

"bloodbath," emigrated to Edinburgh.

Sischy remembers the trip on the ship *Pendennis Castle*, the feeling of strangeness. South Africa had been a place of vibrant colors, of luxury. Now there was a cold, damp climate, a small row house, and chicken only on Sunday. Benjamin Sischy had stayed behind in South Africa to settle his affairs. Sischy recalls a pivotal experience during those first lonely months in Edinburgh without him. One day, Claire Sischy took her to an exhibit of the sculptures of Sir Jacob Epstein, and she remembers her mother's mood changing, "feeling [the art] helping her."

Although the family had little money—the South African government wouldn't permit emigrants to take significant sums out of the country—Sischy was enrolled in an exclusive private school, George Watson's Ladies College, where she was one of only two Jewish students. The Sischys were not religious, but one teacher, perhaps in an effort to make Sischy feel at home, insisted that she accompany her to the local temple. "I felt naked and vulnerable," Sischy says. "A kid doesn't want to be different."

Despite the oddity of the situation, Sischy soon adapted, quickly acquiring a Scottish burr. She was, by her own account, "a prankster," more interested in her friends than in studying. When Sischy walked into class in the morning, her teacher would say, "Save yourself the trouble, Ingrid. Go straight to the corner."

Then, in 1967, Benjamin Sischy was invited to head the radiation-therapy department at Highland Hospital in Rochester, New York. "You will do better in America, Ingrid," Sischy's teacher told her.

At first, America seemed eerily like South Africa to Sischy. There was "the green, the wealthier houses, not gray rows of houses and cold," she remembers. "It was upper middle class again. There was sun, heat. Fruit was back, steak. It was a similar life-style to South Africa—a kind of openness. Nineteen sixty-eight was also the year that Martin Luther King and Bobby Kennedy were shot, the year of the Chicago Convention. That was back."

Edinburgh had been "a world of innocence," she says. "Everybody was the same, we all wore uniforms, we would talk vaguely about boys."

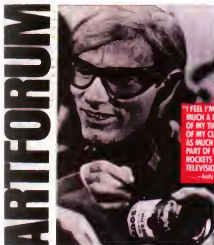
Now there was Brighton High School in Rochester, and the sixties. At first, Sischy felt like an outsider, "but I fit in very fast. I saw my family, my mom and dad, more on the outside. It's much easier for a kid to fit in. To me, the job was not to focus on the dislocation but to get on with the job of adapting." Just as she had quickly lost her South African accent in Scotland, now she assumed an American accent. She was elected senior-prom queen and

In a 1982 Mapplethorpe portrait.



**Although Sischy herself is a graceful writer, during her years at *Artforum* the writing in the magazine was sometimes so clotted**

**that even her mother couldn't read it.**



COVER STORY: Under Sischy, *Artforum* became the magazine to be seen by everyone in the art world.

vice-president of the student council, running on a platform advocating "students' rights" and making sports "optional."

**T**HE CONSTANT DISLOCATIONS, the movements from culture to culture—what Sischy's friend William Wilson, a writer, calls "the equivalent of an army-brat upbringing"—gave Sischy a chameleonlike sensitivity to her environment. She seems at times to have an uncanny awareness of other people and their smallest shifts in mood. One friend describes it as an "acute responsiveness"; S. I. Newhouse calls Sischy "sympathetic." It is a sensitivity that disarms. "She invites people into what Barthes calls a 'sonorous space,'" says novelist Linsey Abrams, another friend. "People like to make language with Ingrid."

In 1970, Sischy entered Sarah Lawrence. It was the time of the Student Strike for Peace; the women's movement was at its height. For the first time, it was permissible to be openly gay on campus. One day, Linsey Abrams, a sophomore, saw Sischy striding across the Student Union. "She had long hair. She had such incredible energy that I invited her to come and sit with me." The two women sat up all night talking. "My topic was literature," says Abrams. "Her topic was art. Life came in as well!" The two eventually became lovers, taking some of the

same courses. Both took Grace Paley's writing course. Sischy wrote two short stories, which both Paley and Abrams remember because they made the other students laugh. Somehow, the reaction to the stories, which were about her childhood in South Africa, made Sischy feel "guilty," and she never wrote fiction again. When Sischy failed to hand in her work, Paley remembers saying to another faculty member, "She's too busy becoming a good person."

Being open about her lesbianism has been crucial to Sischy. In her recent *New Yorker* essay on Robert Mapplethorpe and Minor White, Sischy declared her homosexuality, probably a first for a critic in that magazine. "I felt I owed it to my readers. It was necessary to tell them where I was coming from. Criticism is so often an authoritarian thing. I find honesty about sexuality an utter necessity for my emotional survival."

For a number of years, Sischy kept the knowledge of her homosexuality from her parents. "They met my friends, my lovers, as friends. I didn't say anything one way or another. I gave my parents that dignity. I gave myself that dignity. Yet I was incredibly close to them. Eventually, I felt it was damaging to my relationship with them, damaging to me, to have this as a secret. If your relationships have to be hidden, underground, from your father, brothers, mother, how can you in a real,

deep way, in a full way, feel totally okay about the relationships you're in?"

Then, one day, "my mom happened to come to town. We were sitting, talking around the important relationship in my life. She asked me a question. I said, 'I've got to tell you this.' It was all right," Sischy says.

**S**ISCHY GRADUATED FROM SARAH Lawrence after three and a half years, in 1973, and went to work in an art gallery in Manhattan with the idea that she would eventually do something "useful," like medicine or psychoanalysis. She then took a job handling circulation at the *Print Collector's Newsletter*, supporting her "art habit" by also working as a waitress. She ended up as an associate editor, writing reviews that caught the attention of figures in the art world.

She left that job to work at the Guggenheim, going over party lists and writing press releases—a job for which Sischy the tomboy had to wear a skirt and panty hose. It was the "outfit" she hated most about the job. "I can't even Xerox under these conditions," she told a friend. She was fired after a few weeks and celebrated by throwing her skirt and panty hose into the garbage. "It was very symbolic. That was the end of adapting. For the first time, the chameleon thing was gone."

To this day, Sischy refuses to compro-





**WOMAN'S WORK:** At *Interview*, with creative director Fabien Baron.

mise on her taste in fashion. She betrays an uncharacteristic hint of annoyance when a journalist remarks on her glasses. "We live in a culture where people are not allowed to wear broken things, to make mistakes," she says. "I'm just being comfortable. If my glasses are taken as a statement, then I say I should go out and buy new glasses." Anyway, says Sischy, laughing, her taste in fashion isn't eccentric. "Everybody else's is!"

Sischy was rescued from unemployment when she was hired as director of Printed Matter, a nonprofit organization devoted to printing "artists'" books as opposed to "art" books. The artist Sol LeWitt was on the board that hired her. "We had read her reviews at *Print Collector's Newsletter*; we knew her capabilities," says LeWitt. "And she was young—she hadn't been around long enough to be contaminated by the art world." At Printed Matter, Sischy got to know up-and-coming artists like Jenny Holzer, who collected some of her own sayings in a book that sold for about \$2. "We didn't want anything to get too precious," Sischy says. "There were to be no limited editions." Sischy made Printed Matter more viable financially. She went to book fairs, applied for—and got—grants, spent time in the organization's store selling to customers. She lugged boxes of documents to the IRS in a successful attempt to get Printed Matter its crucial nonprofit status. "To

this day," says Sischy, "it is one of the very few alternative spaces which survived without bureaucratization and with some of its original philosophy."

In 1978, Sischy won an internship at the Museum of Modern Art. She got to curate her own exhibit, "In the Twenties: Portraits From the Photography Department," and assisted the curators on two others, including one on Ansel Adams. At MOMA, she gained the admiration of an important man, John Szarkowski, the director of the photography department, who describes Sischy as "full of juice, brave and honest. She was not afraid to let people know what she didn't know," Szarkowski says. "She's got a wonderful mind."

Sischy was becoming a fixture on the art scene, getting to know older artists who would later prove useful connections and younger artists who would later become famous. In 1978, she joined an all-girl band, the Disbands. Sischy "played" the radio. The strange group included the artist Barbara Kruger, for a time; Martha Wilson, director of Franklin Furnace Archives, a nonprofit organization that collects "perishable" art; Donna Henes, the performance artist with a mystical bent who does celebrations of the spring equinox each year; Ilona Granet, an artist; and Diane Torr, a performance artist.

In one number composed by Sischy and Torr called "Get Rebel," a protest against nuclear war, Sischy played the hammer and sang in a Scottish burr, "I gotta dis-

part of the act. Finally, in 1982, when only one person showed up for a performance in Van Cortlandt Park, Henes "foresaw" the group's end, and the women broke out a bottle of champagne to celebrate.

**I**N 1979, ANTHONY KORNER, A wealthy Englishman with an interest in art and a background in investment banking, and Amy Baker Sandback, who had been on the board of Printed Matter, bought *Artforum* and were looking for a new editor. Korner, who was then one of the organizers of Italy's Fotografia Venezia exhibition, had met Sischy at a dinner party at the LeWitts', and she invited him to see some photographs at the Museum of Modern Art. He was impressed. "She was very fresh," Korner says. "Everyone else had vested interests. We knew where they stood. She was in formation. She had done a year or two of remarkable exhibits at the Museum of Modern Art; she was a protégée of John Szarkowski's."

For years, *Artforum* had been run by a kind of feudal oligarchy, forever warring within itself. In 1977, art historian Joseph Masheck had taken over as editor. Widely respected among academics, the magazine was austere intellectual, with strict ideas of what was progressive and avant-garde. It was filled with angular shapes and black paintings; paintings with human figures in them—or with any image in them at all, for that matter—were rare.

case/ the clinic can-  
nie fix/ We gotta  
disease/ that no-  
body kicks/  
(Chorus) Get  
rebel...."

"I tell you, we  
were terrible!" says  
Sischy today.

The group did get  
some bookings,  
however. At an arts  
festival in Italy, they  
ran into trouble  
with their song  
"Look at My Dick,"  
sung while they  
twirled garden hos-  
es. "The Italians  
take penises very se-  
riously," says Mar-  
tha Wilson. "When  
we got to Rome, we  
were asked not to  
sing it." So bad was  
the group that when  
Donna Henes dislo-  
cated her knee dur-  
ing one perform-  
ance and started  
screaming, it took  
several minutes for  
band members and  
the audience to real-  
ize her cries weren't



The kind of sculpture that *Artforum* celebrated was exemplified by the work of Richard Serra—"pure" forms like his *Tilted Arc*, recently removed from the Federal Plaza after protests by office workers and community groups. The magazine was also extremely "American"—male American, showing mostly the work of American men.

Sischy was 27 when she became its editor, in 1979, "a little waif of a thing," remembers Arthur Danto. "[The *Artforum* crowd] had been rough, tough characters, fierce personalities, visionary people," he says. "They were all the barracudas of the art world. This noodle comes along. She turns out to be more than a match for them."

Sischy says *Artforum* had a "very dictatorial and strict editorial sense. I don't believe in those rules."

She proceeded to revolutionize the idea of what an art magazine could be. For the cover of her first issue, she reproduced an old cover from *VVV*, a magazine of the forties avant-garde. The cover, by Max Ernst, was torn and coffee-stained. For the inside, Sischy asked thirteen artists to do "projects." Jenny Holzer and Peter Nadin did some signs; William Wegman contributed photographs. There were pieces by Laurie Anderson, Joseph Beuys, the English conceptual artists Gilbert and George, and the editors of the avant-garde magazine *Just Another Asshole*. The editors of *Heresies*, the feminist art journal, designed a game board that was a blistering satire on how to get ahead in the art world. In her first editor's note, Sischy spoke of "these precious pages" and what she hoped to do with them.

There was a quality of innocent experimentation about the magazine, of youthful surprise. In 1981, Sischy put twelve paper cups from a Greek coffee shop on the cover of an issue that contained an essay by Rene Ricard, one of the Warhol crowd, called "Not About Julian Schnabel." The coffee cups were a send-up of Schnabel's painting *Blue Nude With Sword*, and the legend on one of the cups—IT'S OUR PLEASURE TO SERVE YOU—could be read as an ironic commentary on Schnabel's success. "The Ricard piece signaled the new era in art criticism," says Sischy. "Someone was talking about painting again, capturing the atmosphere of a generation which loved painting and iconography—and the frenzy of the dealers selling the new art."

On succeeding covers, Sischy featured a subway token and a model wearing an Issey Miyake dress. There was a record by Laurie Anderson, who had not yet become famous, inside that issue.

In 1986, Sischy began running columns on fashion, music, and advertising. She hired an artist, Barbara Kruger, to write

on television, up to then virtually unheard of in an art magazine.

**I**N A WAY, SISCHY HAD APPEARED AT the right time and the right place. There was a revolution going on in the art world. The boundaries between high and low culture were breaking down. Art was becoming fashionable again—and a good investment. Every real-estate developer and arbitrageur was buying it. Foreign money was important, too, and Sischy was willing to look beyond American art.

She wasn't afraid to tangle with some of the icons of the old guard. One day at an opening, she told Richard Serra she wasn't necessarily on his side in the *Tilted Arc* controversy (or against him, either, for that matter), and Serra began screaming at her. She also ran afoul of William Rubin, director emeritus of the Museum of Modern Art's Department of Painting and Sculpture, and Kirk Varnedoe, its present director, when Thomas McEviley, one of *Artforum*'s critics, wrote a piece calling their exhibition on the affinity of primitive and modern art ethnocentric. "This exhibition shows Western egotism still as unbridled as in the centuries of colonialism and souvenirism," McEviley wrote.

Sischy was developing an almost legendary reputation as an editor, staying up all night to coddle distraught writers, running across the street to fetch them coffee and doughnuts. At the beginning, at least, her editing style was somewhat "Byzantine," says Gary Indiana, former art critic for the *Village Voice* and author of the novel *Horse Crazy*. "I had been told by a friend that if you have anything especially good in a piece, put it at the end because Ingrid would inevitably put it at the front. She'd look at the last paragraph and say, 'This would make a brilliant beginning.'"

When things went wrong with an article, Sischy would be caught in a morass of guilt and democratic tendencies. "She would find a way of telling you it was *her* failing that it wasn't going to run," says Indiana.

The result of Sischy's editing style was a

lot of bad writing, a kind of willful obscurantism. A random sampling of the January 1986 issue showed no fewer than ten different instances of aggregate words separated by virgules—those constructions beloved of semioticians, like "political/commercial," "artificially/artistically," "unthinkable/unspokeable," "pass/fail." "The issue had a secret theme," Sischy jokes. "It was a special issue on slashes, testing our readers' subliminal capacities." Once, when the pieces in a series seemed to be running out of space, Sischy just made the typeface smaller and smaller until it was nearly indecipherable. "We used to laugh about the fact that if you scissored the magazine up and randomly put it back together, you wouldn't know the difference," says Stewart Greenspan, an art writer for the *Observer*, who says he "gave up reading *Artforum* during the seventies and eighties."

Sischy defends the bad writing. "You get more from terrible pieces about art written by writers who *know* about art than from a good writer who doesn't know about art. If that person can reveal something much deeper than a 'skimmer' who might do it pretty, do you cut that out? I say no."

"She came in there like a mall kid without a grammar book," says Joseph Masheck, whom she replaced, "glitz-vulgarizing" it "to build it up as a journalistic commodity."

After Sischy took over *Artforum*, "there was no general public interest in the magazine because it was unreadable," says Hilton Kramer, editor of *The New Criterion*. "The intellectual content was radically diminished under [Sischy's] editorship. The magazine wasn't meant to be read. The ads were more important than the articles." (Sischy and Kramer are often on the opposite sides of issues these days. Sischy attacked Kramer in her piece on Mapplethorpe and White. And before that, he was attacked in *Artforum* by Thomas Lawson—the article was called "Hilton Kramer, an Appreciation"—and by Donald Kuspit, who compared him to Goebbels.)

But then, many art magazines are not




With Julian Schnabel

**Sischy's close friend Julian Schnabel claims he never got a favorable review in *Artforum* while she was editor. And "I never**

had a painting of mine on the cover," he says.

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meant to be read; they are meant to be seen. Art magazines are, above all, trade magazines, and many are not held to ordinary standards of editing. *Artforum*, like *Arts Magazine* (circulation 27,000), *Art News* (circulation 76,098), and *Art in America* (circulation 63,161), is about advertising. Open *Artforum* and it's the ads that jump out at you from the thick, sweet-smelling pages. Under Sischy, *Artforum* became the magazine to be seen by everyone in the art world—"everyone" being a small number of artists, the collectors who could afford to buy their work, and the dealers who sold it. *Artforum's* circulation is not audited, but its publisher, Anthony Korner, says the readership under Sischy increased by one third, to "about 27,000."

Whatever the quality of the writing in the magazine, Sischy remained free of the odor of accommodation that attaches to some editors of art magazines, refusing to curry favor with advertisers by running favorable reviews of artists. Her close friend Julian Schnabel—"She's family to me," he says—claims he never got a good review in *Artforum* while Sischy was editor. In fact, Schnabel remembers with particular pain one review by Donald Kuspit, "almost accusing me of [greed, as in] Pound's *usura*." (Kuspit calls this "a grotesque distortion. As a matter of fact," he says, "I've written about him favorably.") There was another review, by Lisa Liebmann (who had been Sischy's companion), "where, if you linked a couple of sentences, it was about a Jewboy painting crosses," says Schnabel. (Not everyone would agree with that interpretation.)

"I never had a painting of mine on the cover of *Artforum*," he says, sitting in his studio at 3:30 one afternoon wearing gold-and-black-striped pajamas and frayed bed-room slippers. "I would never trade my friendship with her for an article in a magazine." (Schnabel is one of those who suggested Sischy for the *Interview* job.)

When Janet Malcolm's profile of Sischy appeared in *The New Yorker*, Gary Indiana, by then a close friend of Sischy's and

one of her contributors, found "the piece's depiction of art so skewed and uninformed, I wrote a two-part reply [in the *Voice*] attacking Ingrid. Most people would never have spoken to you again. It never had the slightest effect on our friendship."

Of course, not everybody sees Sischy in such a favorable light. "That she is being painted as a saint, that this is a standard of virtue, says everything about the art world," says Hilton Kramer. "Because of her association with *The New Yorker*, *Interview*, and *Artforum*, there are a great many jobs, a great deal of patronage to be dispensed. People don't want to commit professional suicide in public."

**b**Y 1987, SISCHY WAS UNDERGOING a kind of personal crisis. Her world was being decimated by AIDS. She felt a constant and "dramatic sense of loss in terms of the people I spent my evenings with. So many of [them] were sick and afraid. More and more, I would wake up in the morning and think it was time for me to stop editing this magazine." She decided to leave *Artforum*. Her last issue—dated February 1988—was a rather melancholy meditation on "Age"; many people Sischy knew weren't going to have an old age. There were contributions from Arthur Danto, Roberta Smith, Carter Ratcliff, Kay Larson, the Guerrilla Girls, and Sidney Geist. Instead of page numbers, Sischy printed the contributor's age at the bottom of the page.

She began to write on photography, and to research and write a piece on AIDS, for *The New Yorker*, becoming a

consulting editor and staff writer in 1988. (She was also a consulting editor at *HG* for a year.) At *The New Yorker*, she has helped redesign the "Goings On About Town" section, suggesting writers and artists to help liven it up. Once again, her connections have proved useful. She got Schnabel, a man with a big ego, to do a tiny drawing of Marlon Brando, with Schnabel's signature nearly indistinguishable. Lucas Samaras, another close friend,



Once, when the pieces  
in a series on "Age"  
seemed to be running out of  
space, Sischy just made the typeface

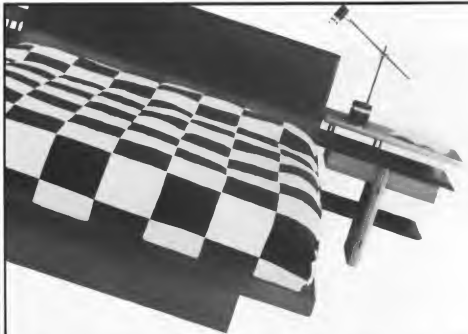
smaller and smaller until it was nearly indecipherable.

did a self-portrait; so did Louise Bourgeois. Mike Glier drew his wife, Jenny Holzer; Leon Golub drew his wife, Nancy Spero. Some people welcomed the new, lively look of the magazine, but others found the drawings murky, the prose labored. And to some traditionalists, the new design, with its downtown flavor, was a sign of an ominous "trendification" of the magazine. Says Robert Gottlieb, "The notion of *The New Yorker* as a 'downtown, trendy' magazine is really hilarious. You mean [trendy] like Cynthia Ozick's essay on T. S. Eliot or Robert Caro's pieces on Lyndon Johnson?"

In the spring of 1988, Sischy moved out of the townhouse she had shared for seven years with a woman friend. Sischy's apartment in the West Village consists of one tiny, chaste room almost entirely filled by a huge metal bed made for her by Julian Schnabel. The bed is curved and gorgeous (perhaps Schnabel will ultimately be remembered for his furniture). The only other furniture is a small table and a chair. Although Sischy herself isn't a collector, every object seems carefully chosen and placed. There's a framed Christmas card from Nicola De Maria on the wall by the bed and a photograph above the fireplace of the late collector Sam Wagstaff, Robert Mapplethorpe's lover, as a young man in his naval uniform. There are two photographs from the turn of the century of little girls, their identities unknown. "My love of looking at photographs is so often about lost time," says Sischy, "about time past."

For now, Sischy will work at *Interview* three weeks out of the month and continue as a consulting editor at *The New Yorker*, writing her AIDS piece and her photography criticism. Her vision of the future *Interview* is typically idealistic. For her first issue, appearing in time for Valentine's Day, Sischy has called on some of her old contacts to make roses for the reader. "I wanted to give the readers something special, specifically for them, a valentine of a dozen roses." Schnabel made a rose, and so did Alex Katz, Francesco Clemente, Sarah Charlesworth, Pat Steir, and James Nares. Sol LeWitt did a calendar for the back—every month a different artist will create one. There are interviews with people who have kept many cats and with a woman who writes greeting cards, as well as with Dennis Hopper, model Toukie Smith, and actress Lorraine Bracco. There won't be just journalists doing the interviews, Sischy says, but people who are "wonderful conversationalists," like Julian Schnabel. The magazine will be "a mixture of the blindingly famous and the blindingly forgotten, a great soup. I'm interested in personality, not just celebrity."

"*Interview* is the only magazine that doesn't have to be anything," Sischy says. "It will be a safe harbor for people to speak. People end up saying their most interesting things when they feel safe."



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By Corky Pollan



## Cleansing Scheme

January is a month for self-indulgence, and there's nothing more sybaritic than soaking, cleansing, and anointing. But it's a nuisance when you're in the tub and discover your bath paraphernalia is in the linen closet down the hall. One solution to those soggy treks: this handsome stained-wood stand. An adaptation of an Early American classic, it's waist-high and could see duty in any room of the house (\$150).

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## A Change of Art

It might seem that SoHo already possessed every possible type of art gallery, but Kimberly Gallery, which specializes in original illustrations from children's books and other art forms for children, is new on the scene. The gallery is the bright idea of Kimberly Wheeler, who graduated from law school in May but decided she didn't want to be a lawyer. The inaugural exhibit features Beverly Brodsky's exuberant book illustrations, some of which deal with religious themes: *The Story of Job* and *Here Come the Purim Players!* (Unframed watercolors, \$675 to \$1,600; framed, \$1,400 to \$2,700.) Next month, Pierre Sassone's papier-mâché animals will delight young and old. KIMBERLY GALLERY/112 Mercer Street/274-1741/Tuesday through Sunday/11 a.m. to 7 p.m.



## Best Bites

Yes, January is too early for pushing peas, except for this incredible roasted-green-pea snack, bhuna matar, which spans the seasons. Bhuna matar is made from locally grown peas that are picked, dried, soaked, then roasted to a nutlike crunch with curry, cumin, and chili spices. Bhuna matar blends beautifully with beer, martinis, and certainly scotch. Put a bright bowlful on the cocktail table and forget the peanuts (\$3.25 a pound). Just Tomatoes, air-dried summertime tomatoes from California, are a fine alternative to the August tomato we aren't seeing now. Five minutes before tossing your mâche, arugula, and watercress, marinate a packageful (\$2.50 for one ounce) in vinaigrette and taste that tang of summer. —**Barbara Costikyan**  
BHUNA MATAR/Spice and Sweet Mahal/135 Lexington, near 28th Street/683-0900  
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Best Bids/Bob Felner

# WINTER THRILLS

“...Furnishings from some of America's grandest houses and private collections are at Sotheby's January 24 through January 27. . .”



Van Os's still life at William Doyle.

THIS MONTH, THE AUCTION HOUSES ARE back in high gear with an interesting lineup of paintings, serious furniture, and decorative pieces. Even if the emphasis is primarily American (with some especially good folk-art sales), there's certainly enough from England and elsewhere to keep the internationalists happy over the next couple of weeks.

William Doyle's January 24 sale features seventeenth- and eighteenth-century English and Continental furniture, as well as paintings, drawings, and silver. There is a handsome pair of giltwood consoles (estimated at \$6,000 to \$9,000), a George II mahogany tripod table (\$1,200 to \$1,800), and five pieces of Louis XVI parlor furniture—two armchairs, two side tables, and a canapé—made out of beechwood and upholstered in green damask (\$12,000 to \$18,000). This sale also includes two pieces reflecting the newest trend on the decorator circuit, Swedish neo-classical: a pretty painted console and a mahogany gueridon table, both with the same pre-

sale estimate (\$5,000 to \$7,000). Among the paintings, my own favorite is a richly detailed Dutch still life full of flowers and fruits by van Os (\$30,000 to \$40,000).

The better decorative pieces include a pair of bronze candlesticks in the shape of a winged sphinx (\$3,000 to \$5,000) and a beautiful Empire barometer signed BARNI OF AMIENS (\$4,000 to \$6,000). If you're looking for rugs, there's a nineteenth-

century Aubusson that's eighteen feet by twelve feet (\$15,000 to \$25,000) and a Charles X Aubusson at eleven feet eight inches by fourteen feet six inches (\$8,000 to \$12,000).

Sotheby's has furniture and art from some of America's grandest houses and private collections—from Charleston to Colonial Williamsburg—from January 24 to 27. Out of the nearly 200 lots of American silver on January 24, the pair of turn-of-the-century Tiffany candelabra in lot 66 caught my eye immediately (\$10,000

to \$15,000). In the January 25 session highlighting decorative and topographical prints, you'll find *Yankee Doodle, or the American Satan*, after Joseph Wright, from 1780 (lot 601, \$800 to \$1,200), and a wonderful series of Currier and Ives sailing prints, including the study of the yacht *America* (lot 644, \$800 to \$1,200). Audubon prints from his *Birds of America* series also are in abundance.

At the January 26 session, the collection of noted dealer and collector George Schoellkopf

goes on the block. There are a lot of excellent pieces here, including a carved painted-pine eagle from 1880 (lot 922, \$1,500 to \$2,500) and a nineteenth-century portrait, *Young Boy in a Red Costume With a Whip and a Bunch of Roses* (lot 923, \$8,000 to \$12,000). There's also a portrait of a young man by Sheldon Peck, an obscure artist whose 60 unsigned works are only now being formally attributed (lot 957, \$7,000 to \$10,000). The Chippendale painted-pine corner cupboard from the late eighteenth century is a neo-classical stunner from the Connecticut River Valley (lot 986, \$30,000 to \$50,000).

A gold-and-tortoiseshell snuffbox from 1778 is embossed with a portrait of Benjamin Franklin, the late inventor and ambassador to France. Franklin gave the box to his old friend Lafayette in 1790, when



A tole tray from Christie's.

the marquis paid a call on him (lot 1038, \$15,000 to \$25,000). A set of eight dining-room chairs is attributed to Duncan Phyfe (lot 1084, \$20,000 to \$30,000), and don't overlook John Singleton Copley's 1765 portrait of Mary Oxnard (lot 1300A, \$100,000 to \$150,000).

On the block January 27, the late-nineteenth-century carved wooden animals in Henry Francis du Pont's private collection are captivating, especially the running dog (lot 1327, \$3,000 to \$5,000). Weather vanes are also strong suit at this sale, including two prime examples of the craft: a late-nineteenth-century gilded-copper-and-zinc horse (lot 1350, \$7,500 to \$10,000) and a gilded-copper horse



A painted-pine cabinet at Sotheby's.



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and rider (lot 1384, \$8,500 to \$10,000).

On January 26, Christie's is selling the contents of Ravenna, the grand mansion in Houston's River Oaks section that once belonged to Mrs. Stephen Farish, whose husband was an owner of Humble Oil. This elegant antebellum-style house was full of decorative wonders: paintings, porcelains, rugs, lamps, crystal, and furniture. The savonnerie runner (lot 137, \$6,000 to \$8,000) and a late-nineteenth-century Sarouk (lot 143, estimated at \$2,500 to \$3,500) are the carpets to watch out for, and a George I grandfather clock from London is a nine-foot beauty (lot 216, \$6,000 to \$8,000).

At Christie's, English furniture and art are the ticket on January 27. Decorators



Folk art at Sotheby's.

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will have their eye on the red-and-gold  
tole tray with an elegant painting of two  
Renaissance-inspired putti (lot 25,  
\$10,000 to \$15,000). There's a ravishing  
pine mantelpiece (lot 41, \$25,000 to  
\$35,000) and a George III hall lantern  
that hung in Dunnellen Hall before Leona  
and Harry bought the Greenwich, Con-  
necticut, estate (lot 86A, \$5,000 to  
\$7,000). A pair of massive console tables  
attributed to William Kent will have col-  
lectors waving their paddles furiously (lot  
112, \$50,000 to \$70,000). Christie's has  
a beautiful pair of gilt mirrors from the  
mid-eighteenth century (lot 113, \$50,000  
to \$70,000), and the dolphin-legged cen-  
ter table, once owned by Lee Radziwill, is  
a lovely piece (lot 125, \$20,000 to  
\$25,000).

The folk-art collection of Bernard Bar-  
enholtz, who founded Creative Play-  
things, is at Sotheby's on January 27. The  
gilded-copper-and-zinc horse-and-rider  
weather vane is considered one of the best  
of its kind (lot 1515, \$400,000 to  
\$600,000), and there's a very good cigar-  
store countertop pine figure of Union  
General Butler (lot 1526, estimated at  
\$30,000 to \$50,000). Among other gems  
to watch for: a painted-pine rooster (lot  
1549, \$3,000 to \$5,000) and an Ameri-  
can-flag weather vane (lot 1569, \$20,000  
to \$30,000).



# HE'S BAD

“. . . In Mike Figgis's svelte new thriller *Internal Affairs*, Richard Gere has reversed the polarities of his earlier screen image. . . ”

AS A LEADING MAN, RICHARD GERE HAS shown a limited but distinct talent: Smarmily good-looking—beautiful, some people said—he reminded women of what they found sleazy but irresistible in narcissistically handsome men. Gere snaked his way through such films as *American Gigolo*; he seemed to be acting to women, challenging them, teasing them. A few directors used him effectively as a bastard who reformed (in *An Officer and a Gentleman*, for instance), but in a sense, he was always playing gigolos; he couldn't play much else. A leading man, if he is to

glamorously “dark” and looming premonitory style, is hardly plausible on the plot level, but from moment to moment *Internal Affairs* is tense, exciting, and fun. And Gere, who looks better than ever with his graying hair, gives free rein to his talent for insincerity and insinuation. The performance is an ironic triumph but a triumph nonetheless. His Dennis Peck sweet-talks women and lies to everyone, but he delivers the goods—in bed and out of it, too, in the form of envelopes filled with cash, which he offers to the ex-wives he has installed in comfortable Valley houses, where they

soft hands, is the inexorable seducer who will take away a man's wife. Nonsense? Sure, but is there a man, however intelligent, who won't get a buzz out of it?

The motor of the plot is the choking anxiety felt by Andy Garcia's Raymond Avila, a young and ambitious cop from Internal Affairs who is investigating this sunshine-land Mephistopheles. Trying to throw Raymond off, Dennis plays tricks on the young Hispanic officer (vilely, he counts on Raymond's hot jealousy as a cultural certainty). He convinces Raymond that his young, pouty Anglo wife (Nancy Travis), a beauty with tousled hair, is sleeping with *him*, and he whispers filthy rhapsodies to Raymond about the pleasures she is having. Garcia, slender, with a small mouth and an air of concentrated alertness, gives a quiet, almost invisible performance, until he explodes.

At first, the houses and apartments seem much too swank for policemen, and nothing quite makes sense. Dennis the fabulously successful operator somehow runs vice rackets, arranges assassinations, corrupts half of the Los Angeles police force, sleeps with many women, and also performs his duties as a cop. All at once. But movie excitement is the issue here, not realism. *Internal Affairs* is emotionally potent as a nightmare of malign control. Figgis brings a charged atmosphere and an eroticized sense of danger to the story: He works mostly at night, often very close up, with an uncanny use of silence to produce tension. The movie is physically alive, and everyone looks great—the two stars, with their fashionable brush cuts; the beautiful young actresses playing Dennis's women, caught between desire and fear; William Baldwin (Alec's kid brother), with his hunted-animal look, as a young cop beginning to fall apart. Figgis has an erotic style in the best sense—everyone glows.

Yet hisses were reported at one of the advance screenings. For some women, this sort of macho confrontation in which women are pawns to be possessed and slapped around is the kind of nightmare from which they have long been trying to awake. But a movie is not a prescription for life; such conflicts are essential to almost every good underworld thriller, not to mention a lot of underworld existence. At his most cynical, the Richard Gere character says to Andy



AN OFFICER AND A VILLAIN: Andy Garcia and Gere in *Internal Affairs*.

hold the screen, needs at least a touch of earnestness, and a sense of right. Gere was all vicious smiles; he slid away from everything, and soon the audience (including women) slid away from him.

But now, after a string of flops, the leading man has been reborn as a villain. In the svelte new thriller *Internal Affairs*, Gere has reversed the polarities of his earlier screen image. Rather than playing a self-involved heel who is not a bad guy deep down, he plays a charming fellow, a Los Angeles cop who does favors for everyone and who, underneath, is complete slime. Murderer, adulterer, corrupter, betrayer of friends—Gere is home at last! The movie, directed by Mike Figgis (*Stormy Monday*), a talented Brit with a

raise his many children. Dennis is a family man who hates yuppies.

The dialogue that Henry Bean has written for him is obscene not only in words but in feeling. Dennis revels in his power to arouse women; it amuses him that he can turn them on so easily. Women, knowing what he is, accept him; only a tough female cop (Laurie Metcalf, in an expert and likable performance) refuses to be charmed, perhaps because she's a lesbian (a nasty script idea, but one sees the point of it). For Dennis, the real point of his success with women is that he can taunt and manipulate other men with it. As you may have gathered, the character is a male fantasy—macho-paranoid division—not a female one: Dennis, with his

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Garcia, "You're so *easy*. You're covered with buttons. All I have to do is push them." When Gere pushes one too many, Garcia, finding his wife in a restaurant, starts hitting her, shouting at her in Spanish. In his rage, he reverts to his native tongue, the language of machismo. The moment has startling power.

**SWEETIE** (GENEVIEVE LEMON) IS A LIBIDINOUS fat girl with the nasty gaze of a devil doll. In the odd, arresting, but unsatisfying *Sweetie*, the first feature directed by the New Zealand-born Jane Campion, *Sweetie* shows up at her sister's house with her depraved boyfriend, eats everything in sight, makes love noisily, and throws panic into the air. Suggestions that she leave or desist are met with feline growls and vamping dirty looks. It's hard to tell whether *Sweetie* is wildly liberated or insane, or both, but Genevieve Lemon, hugely fleshy, with dark eye shadow and bits of lace at her wrists, is an alarming and hilarious travesty of insatiability.

This Australian film has been hailed as a masterpiece of perversity and suburban surrealism. It does, I admit, have an air of unnerving preoccupation. Campion seizes on oddities—for instance, the way a lock of a man's hair falls into a question mark on his forehead. The movie is built of such signs, and of nightmarish memories, moments of congealed eroticism, a sense of the dislocations of family life. But Campion's is not a lyrical style—*Sweetie* stubbornly refuses to get going and come together. Much of the time we are looking at the rigid brow and prissy mouth of Karen Colston, who plays *Sweetie*'s spooked older sister. The movie's mysteries may interlock as visual metaphors, but they don't interlock emotionally.

ATTEMPTING TO UNSEAT MICHAEL MOORE and everyone who has admired *Roger & Me* (including *moi*, whose review she razed), Pauline Kael ended her pan in the January 8 *New Yorker* with the following: "*Roger & Me* uses its leftism as a superior attitude. Members of the audience can laugh at ordinary working people and still feel they're taking a politically correct position." This sounds devastating, and I suppose I should be mortified. There's only one thing wrong with it: *Roger & Me* isn't about "ordinary working people." Most of it is about the Reaganite illusion-makers, the shuck-and-jive media types who came to the fore in Flint, Michigan, in the eighties and tried to distract the city and themselves from the city's gruesome economic realities. Not "working people" but make-work people—uplifters, boosters, urban renewalists. Many films have chronicled the problems of the unemployed. *Roger & Me* is the first to chronicle the doings of those who tried to convince us that the unemployed weren't there.

Art/Kay Larson

# UPON REFLECTION

“...Cindy Sherman's latest series is witty, ironic, fun. And about one inch deep. Shirley Jaffe makes a New York debut. . .”

SO HERE WE ARE, PLUNGING HEADLONG INTO the 1990s, being chased by various hobgoblins toward the millennium. One of those ghouls is self-consciousness, by which I mean the kind of analysis that imagines something profound in the reflections in a mirror. There we discover—aha!—that images are phantoms. Except, of course, one's own image, which, as Descartes discovered long ago, it's not wise to doubt, lest the doubter disappear. In an age of doubt, only ego survives.

I suppose it's appropriate that the most talked-up show at the new turn of the wheel consists of Cindy Sherman's latest photographs of herself at Metro Pictures. This series, in which she dresses up as various semi-imaginary figures from the history of portraiture, is witty, ironic, fun. And also about one inch deep. It's wonderful what feats of aquatic ballet Sherman can perform in very shallow waters.

By suiting up as various characters—a Renaissance maiden, a friar, a black-suited lord draped in gold chains—Sherman gets to play in the fertile imagery of art history, which has the advantage over other phantom forms she has cited (*film noir*, fashion, the lineage of the femme fatale, and recently, *Godzilla*-style movie apocalypses) in offering plenty of in jokes. You imagine you can recognize the painters who provided her with models: Raphael, Ingres, Caravaggio. Sherman wants you to see the seams: the phony skull form, the bulbous false nose and obviously fake eyebrows, the chestnut hair strands tied to her own darker hair. You're supposed to reflect on the essential falsehood of images, while giggling at the ridiculous things Sherman does to herself.

But these pictures are much less convincingly commentaries on art than kissing cousins to the living tableaux I remember from my high-school excursions to the Laguna Beach Festival of the Arts every summer in California. The difference is

that Sherman holds her pose for the camera, not for an audience; the photograph hangs on the wall and performs an ironic inversion of the social role of Great Art. In other words, it's caricature. But so was the simulated art I saw in Laguna Beach. Why is it kitsch on the stage and avant-garde in the gallery?

much reason to stick around. Faced with multiple versions of Sherman's deadpan pallor, you find yourself thinking wistfully about the miraculous depth of character in Western painting. Obsession with one's own image is like being on a roller coaster that never stops. It's fun, fun, fun until the dark comes on. (150 Greene Street; through February 3.)



BY DESIGN: Shirley Jaffe's Moroccan Dream.

Like the tableau actors, Sherman charms with stories and little-girl-dress-up contortions. Her simple face, with its chameleon bones, threatens no one, including the great artists whose stature she borrows and whose images she converts to amusing farce. You are asked to measure the psychic distance between the originals and the wail who impersonates them; in that gap is plenty of opportunity for laughter. No real tramp was ever as endearing as Charlie Chaplin's creation of one, because Chaplin the artist was so obviously not a tramp.

The thought of Sherman as a sex goddess was pretty funny. This series looks more "important" because the gap between impersonator and impersonated—between artist manqué and master—is so vast. After a couple of turns around the gallery, though, the joke fades. The harsh coloration of her photography creates an experience hostile to the pleasures of looking; once you get the wit, there isn't

the self and its dreams and nightmares find refuge in the Gothic architecture of being, where ego is just a little gargoyle on the roofline.

Jaffe's better pictures (the best is *Moroccan Dream*) are intensely mindful of Matisse, particularly his paper cutouts, which patented the pattern in which color becomes a chip of abstract form with an edge that bends and flows under emotional tension. Jaffe's color chips dance across a white field like moths under a microscope. Earlier pictures in this show place color on color, suggesting that her discovery of the liberating effect of white is a very recent breakthrough.

It's one thing to mimic the style but another to pull it off as an experience. In a picture like *Moroccan Dream*, Jaffe sets a tone and follows it through. She is aware of the dialogues that have gone on through the century about abstract form and pure contemplation. Light and the cosmos of sensation is her starting

**Shirley Jaffe, 66, MAKES** her New York solo debut in a show at Holly Solomon, yet it's impossible to think of her as a green newcomer. Jaffe is an American who has spent most of her adult career in Paris, showing regularly. A lifetime of thought and experience bubbles up in her paintings. Their most striking feature, besides their uncanny sense of grace, is their joy.

Joy and pleasure are different creatures. Pleasure can't abide pain. Joy in its deepest sense is a kind of absolution for the troubling aspects of existence. It's also a state of personal relinquishment in which

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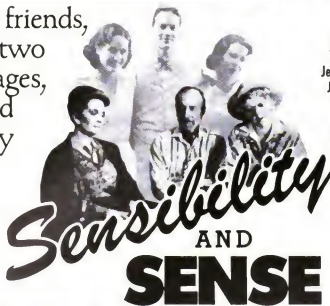
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ground. She hasn't played the crafty New York game of positioning oneself in other people's opinions. The paintings she has created are full of lonely nuance and exaltation, bracketed by a deep silence of mind and spirit. The colorist equivalent of John McLaughlin's serene blocks of black and white, her works demand an audience as nearly at rest as their creator had to be. (724 Fifth Avenue; through February 10.)

VIRTUALLY NEW TO NEW YORK BUT HARDLY so in California, where he is a fixture in the university galleries, Peter Shelton is an academic minimalist with a high aim. He hits his mark with *floatinghouse DEADMAN*, a subtle poem about mass and weight, which was first seen at the University of Massachusetts in 1986.

When you enter Louver Gallery, your immediate task is to figure out a complicated system of wire cables tied to various iron objects—a huge pair of iron booties, a cubic chair, a perforated bed—stationed around the gallery. Wires also run to a concrete gingerbread-type figure of a man on the floor: the "deadman." Following the wires, your eye tracks to pulleys on the ceiling, and finally, by rounding several corners, to a Japanese-style pavilion made of cedar and shoji panels.

The pavilion doesn't touch ground. Lighter even than Japanese houses built on stilts, this one literally floats—counterweighted by the "deadman." When you walk down its hallway, your footsteps start a shimmy in the structure, nearly toppling you off your feet, confounding your expectations of stability. The pavilion seems to be cruising in midair.

Language is crucial to this piece. The "deadman" of the title makes you recall other words: dead load, deadfall, dead center, dead end, dead reckoning, deadwood, even, I suppose, deadly sins. They all imply enormous mass, or else absolute limits and endings: Death is the ultimate physical boundary (a corpse), and is also the "dead end" of existence.

This physical experience has metaphysical overtones. The "deadman" holds up a floating house that shelters and comforts its inhabitants, that comes with strong life associations, that shakes you up and prevents you from getting a firm footing, and that seems unnervingly free, like a magic carpet.

Triumphantly, the metaphor grows out of your sensual (as much as your intellectual) progress through the structure. You *feel* death (the "deadman") as life's limit and counterweight, the end that allows the beginning. You *know* the quivering uncertainties of your path through the house are a consequence of freedom. (Stability equals death.) Gently, the artist coaxes you to re-experience the gift of existence. This house of white light and air, swinging in space, is a beautiful thing. With each shaky step, you give thanks. (130 Prince Street; through February 3.)



# PRIMED TIME

“...*The Image* gets everything right. *Sensibility and Sense* invokes the noisy ghosts of Hellman, McCarthy, and Diana Trilling. . .”

MY ONLY COMPLAINT ABOUT *The Image* (Saturday, January 27, and other dates; 10 to 11:30 P.M.; HBO) is the dumb title. It's an otherwise nifty little TV movie on the TV-news biz, every bit as shrewd as *Broadcast News* and a lot less self-righteous than *Network*. Inside this small space, all the parts are precision-tooled, and the players spin to a point, a scruple, a recognition, and a transformation.

Albert Finney is Jason Cromwell, a combination of Walter Cronkite and Peter Jennings, the anchorface of a network news magazine called *Here and Now*. He is, according to a *Time* cover story, “the only man America really trusts.” He wouldn't have reached this eminence without his workaholic producer Irv Mickelson (John Mahoney). Accepting an Emmy, Jason says of his relationship with Irv, “I was the older brother he never had—or wanted.” They're busy, when we meet them, on stories about a black man on death row who may be innocent, a savings-and-loan scandal, an operating-doctor who masterminds a million-dollar Medicare scam, and some skinheads.

Abetting Jason and Irv in the sort of ambulance journalism in which *60 Minutes* used to specialize are Woosie Kurtz, in wonderful form as a frenzied executive producer worried she might “lose my job, my career, my table at Elaine's”; Kathy Baker as a research director with whom Jason has a doomed fling; Spalding Gray as a sleazy network veep; and Brett Cullen as the obligatory pretty boy/airhead. Also on hand are Marsha Mason, as Jason's neglected wife, and a teddy bear, Irv's best friend.

When the man on death row turns out to be guilty, the *Here and Now* news team rushes on air with the S&L story before it's ready. A falsely accused banker commits suicide. Irv feels worse about this than Jason does. Then Irv disappears, and Jason... well, Jason has neglected more than his wife.

It's not just that Finney, in his best work since the underrated *Shoot the Moon*, is so persuasive as a man who has misplaced his principles in the office and at home. Nor that Mahoney, who starred recently with Mason in a wholly unnecessary TNT remake of *Dinner at Eight*, is so agreeable as Irv. Nor that Peter Werner directs with so much bounce, Brian Rehak



LOOKING-GLASS WAR: Albert Finney in *The Image*.

writes so close to the moral bone, and Mason can play Mason so much better than anyone else. It's also that *The Image* gets everything right about the business it criticizes—the ambitions, but the camaraderie, too; how producers really function; how romance ruins friendship; when a story needs more work; what makes for terrific TV even if, as a last resort, they have to tell the truth.

YOU CAN'T WATCH *Sensibility and Sense* (*American Playhouse*, Wednesday, January 24; 9 to 11:30 P.M.; Channel 13) without thinking about Lillian Hellman, Mary McCarthy, and Diana Trilling. Richard Nelson, a young American who seems to have done most of his work in England, where talky plays on left politics are more appreciated, hasn't brought the famous, undignified Hellman/McCarthy/Trilling feud directly onstage, but he invokes their noisy ghosts. They resonate. It's uncanny.

Elaine Stritch, as Marianne, even looks a little like Trilling and McCarthy in their later, schoolmarm phase. Jean Simmons, as Elinor, captures something of Hellman's what-becomes-a-legend-most radical mink. Tom Aldredge, as poor Eddie, the ex-radical who married both of them,

so much resembles a composite of Pete Seeger and E. L. Doctorow that I expected him to either strike up a twelve-string guitar or explain the Rosenbergs. And those loons on the lake in the Adirondacks are also, of course, Doctorow's.

Imagine I'm Not Rappaport with Simon Gray's wit and Doris Lessing's brains.

We first meet Marianne, a retired college president, and Eddie, who writes essays on pornography for the *New York Review of Books*, in the Adirondacks in 1987. They are waiting for Elinor, an editor at a Manhattan publishing house, to arrive by motorboat and explain her memoir. In this memoir, Elinor savages her oldest friend, Marianne, as typical of a whole class of I'm-all-right-Jack Upper West Side intellectuals who betrayed their youthful idealism in the dreary Cold War years. Eddie, an ex-husband as well as an ex-radical, has been deleted, even from Elinor's index. From the beginning of their ménage à trois, Eddie has always been the odd man out. *Sensibility and Sense* is as much consumed by female friendship as it is by left history.

Almost immediately, we flash back 50 years to their first visit to the Adirondacks, fresh from college politics in the

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middle of the Spanish Civil War, looking for money to start a magazine a lot like *Partisan Review*. In their earlier incarnations, Marianne is played by Lili Taylor (*Say Anything*, *Mystic Pizza*), Elinor by Trini Alvarado (*Mrs. Soffel*), and Eddie by Eric Stoltz (*Mask*). We'll go back and forth the rest of the play, until all six of them, the pure of heart and their revised editions, are in the same room, or on the same porch, at the same time, a crowd of regrets. We'll also meet, in the present, Eddie's nephew Peter (Jeffrey DeMunn), a real-estate lawyer who may be suing Elinor for Marianne; and, in the past, as if to prove there was radical chic before there was Tom Wolfe, the stunning Therese (Lori Singer), a blonde and gorgeous rich girl who actually went to Spain—to fight the Fascists and think about sex.

These people talk about Joseph Stalin and the Sierra Club, Amnesty International and Saran Wrap, South Africa and skinny-dipping. What they're really talking about is friendship in history. If the personal is political, how much so, at what cost, and is there any forgiveness? I felt like a spy, switching sides so often in my sympathies. To their young friendship, Taylor and Alvarado bring a passionate intensity. As Marianne, Stritch is magnificent.

**In brief:** FOR SUPER BOWL WEEK, CBS is pulling out all the stops. Right after the 49er victory, you'll see *Grand Slam* (Sunday, January 28; roughly 8:30 to 10 p.m., depending on the game), with John Schneider and Paul Rodriguez in the two-hour pilot of a series to start the following Wednesday, about a pair of San Diego bounty hunters. There's a funny competitive chili-pepper-eating scene, but this is otherwise low-rent *Miami Vice*. . . Much better is *City* (starting Monday, January 29; 8:30 to 9 p.m.; CBS), a new sitcom with Valerie Harper as a city manager who must deal with a college-dropout daughter, a deputy mayor on the take, a new city-theme-song contest, Cubans and the CIA and "cadavers body-surfing down the hill" from a washed-out cemetery. . . Also on CBS: *So Proudly We Hail* (Tuesday, January 23; 9 to 11 p.m.), a neo-Nazi-skinhead flick almost but not quite redeemed by Edward Herrmann's performance as a college professor of sociology whose career disappointments lead him to play footsie with the new American ultraright. Writer and director Lionel Chetwynd seems to be thinking about those Harvard sociobiologists. . . Even more predictable is *Face to Face* (Wednesday, January 24; 9 to 11 p.m.; CBS), in which Elizabeth Montgomery is a paleontologist looking for the remains of a 3-million-year-old man in darkest Africa and finding, instead, true love in the arms of pipe-smoking old Kenya hand Robert Foxworth. Pretty pictures, though, of the bush and the Masai.

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# GAUDY NIGHT

“...Princesses, peasants, and an errant swan or bronze statue succeeded one another onstage without a breath between them...”

COMPARED WITH THE GREAT CLASSICAL-dance companies of Russia, France, and Denmark, **American Ballet Theatre**, celebrating its fiftieth birthday this season, is a mere adolescent. But it has achieved wonders in that relatively short time, especially when you consider two aspects of its history: Classical dancing as an idiom had to be cultivated in resistant soil in these United States (where it is still suspect to a degree), while government subsidy has been partial at best (the venerable European troupes, remember, began as the projects of kings).

In its half-century of struggle and intermittent glory, ABT produced ballets authentically American in subject or tone by choreographers such as Agnes de Mille, the young Jerome Robbins, and the young Eliot Feld, and a generation later by the likes of Twyla Tharp and Mark Morris. It served as a custodian for the Fokine repertoire and sheltered and supported the British-born Antony Tudor—the closest it ever came to possessing a resident genius. In more recent years, it strove to mount respectable versions of the evening-length nineteenth-century classics and wisely mined the modern and post-modern veins for acquisitions and creations. For most of its life, the troupe was blessed with accomplished soloists, both homegrown and imported, whose distinct personalities gave it luster.

The company has reason to congratulate itself, as it emphatically did with its January 14 gala at the Metropolitan Opera House—an occasion that recalled the starriest moments of its past and simultaneously helped reduce its always terrifying deficit. Indeed, when this “once in a lifetime” occasion sold out well before the performance, the company promptly decided to repeat it in the course of its regular spring run in New York. This is not, I’m afraid, a program I can recommend.

Staged by ABT alumnus Michael Smuin, whose choreography has been

most notable for its flash, the evening reached a nadir of glut and vulgarity with a succession of sight bites from “the classics,” in which princesses, princes, and peasants of geographically disparate earthly realms, otherworldly beings of various persuasions, and your errant swan or bronze statue succeeded one another onstage without so much as a breath between them. Times Past were represented largely by a patchwork of film and video

emotional texture; Alessandra Ferri’s portrayal of Juliet, for its quivering abandon; John Gardner’s rendition of several roles, for lyricism and tenderness; and a brief new brass quintet by Leonard Bernstein, its sections named “Antony,” “Agnes,” “Misha,” “Mr. B.,” “Jerry,” for the wit with which it noted those personalities.

Lots of alumni were present—watching, dancing (Fernando Bujones), or speaking (Oliver Smith, de Mille, Igor

Youskevitch, Natalia Makarova, Gelsey Kirkland). The dominant theme of the evening seemed to be homage to Tudor as the company’s “artistic conscience”—an honorific invented, as far as I can recall, at a point long after the company had forgotten how to dance most of Tudor’s work meaningfully—and to Lucia Chase, ABT’s director for 35 years, for “always being there.” Her successor, Mikhail Baryshnikov, who decidedly was not always there—and, indeed, was absent from the gala—was politely given his due, but with understandable underlying tension.

The company’s fiftieth anniversary finds it in a

state of crisis. Baryshnikov, who has been its artistic director for the past decade, left abruptly at the beginning of the season. Other pursuits had deflected his interest—as his dancing powers waned, he began to look to theater and film as performing arenas—and he apparently felt himself underappreciated as a choreographer, put-upon as a fund-raiser. He had given a gentlemanly one-year notice until political developments within the administration led to an immediate rupture.

The company is being run in the interim by its new executive director, Jane Hermann, formerly director of presentations at the Metropolitan Opera. At the moment, the feisty and authoritative Hermann is clearly wielding the power of artistic as well administrative decision; whether she will accede to the top title depends on the board of directors’ willing-



**GALA PERFORMANCE:** Cynthia Gregory, Fernando Bujones celebrate ABT.

clips linked by unctuous voice-over narration. The familiar problems presented themselves here: the deadly pall of conventional documentary technique and the fact that the “history” recorded via camera is arbitrarily selective and not all that much akin to the experience of live dancing. This case was aggravated by the fact that the old footage, blown up to the Met’s stage size, was severely blurred.

A few of the individual live turns were commendable for one reason or another: Eliot Feld’s comments, for their intelligence and feeling; Alicia Alonso’s performance in the pas de deux from *Swan Lake*, Act II, for the insistence of the ballerina, decades past her prime, on a scrupulously taut knee; Carla Fracci’s appearance in the evocative *Jardin aux Lilas*, for its perfume; Amanda McKerrow’s dancing, for its customary purity and nascent



ness to appoint someone whose professional qualifications are organizational rather than artistic, and, alternatively, on its ability to find an artist unquestionably qualified for the post. No figure has yet been proposed who combines outstanding creative gifts with astute, charismatic leadership, or who simply has the scope and intensity of vision to make him or her an inevitable choice.

Admittedly, Baryshnikov has not been an ideal director, but one cannot deny the improvements he has made in the company, particularly in the technical level of its ensemble and in the repertoire. The dance world as a whole is undergoing difficult times, with the leadership of major companies, both classical and modern, unstable. A study of ABT's history, though, shows that it is no stranger to trouble, which sometimes even seems to fuel the incandescent moments it erratically, but unforgettably, achieves onstage.

THE JOYCE THEATER, WHICH PROVIDES DANCING nearly nonstop, opened the year with a series called *ManMade*. The umbrella title covered five programs, each comprising the work of two or more male choreographers. The sequel to last year's "Women's Work," it was patently a selling ploy rather than a rectification of sexual injustice in the world of modern dance.

True, early on, the field was dominated by women: Isadora Duncan, Mary Wigman, Martha Graham, Doris Humphrey. "After all," as a female disciple of Graham's once pointed out, "what man would put up with the conditions under which we worked?" (No money, back-breaking labor, and generous helpings of scorn from a public unconvinced by the pioneers' revolutionary concepts.) Since then, conditions have improved some, and male choreographers—think Merce Cunningham, Paul Taylor, Mark Morris—have achieved just recognition.

I was able to see six choreographers in the Joyce series before deadline time, and emerged generally disheartened. Genius like that of the artists mentioned above is rare, and the disparity between the works of genius and the product of some talent and efficient craft, even coupled with sincerity and intellect, is very, very large. The selection committee for the "ManMade" contributors was not after "discoveries"; I suspect that at the moment there are few to be made. All of the choreographers presented are names faithful dance watchers know, practitioners with imposing lists of credits. What these dance-makers lack is the spark of originality, the ability to use the traditional materials of dance or to reinvent them—in order to create structures and situations, images and atmospheres,

that affect us as new, strange, and intriguing.

Randy Warshaw operates in a mode derived from Trisha Brown, tediously smoothed out to rangy lyricism and lacking, alas, Brown's witty idiosyncrasy. Bill Young is another sub-Brown choreographer, with a softer, more loopy language. You remember Doug Varone for his stage pictures, so studiously well composed that you yearn for something accidental, awkward—striking—to occur. Stephen Petronio shares the propensity of these three for going on at unconscionable length about nothing apparent. His best entry was a portion—succinct and cannily composed—of *Surrender II*, a brief, violent male duet that seems to describe sex in our times.

Mark Dendy is one of those wiseacre fellows with his eye on the main chance. At least he feels some obligation to rivet the audience's attention, which he does exuberantly in *Beat*, a fast-paced sally about body training. Ralph Lemon's *Joy*, a commentary, by turns ironic and touching, on the nature of theater, is more performance art than dance, but it thankfully offers a view of a rakish imagination at play. It, too, is self-indulgently extended, one more worthy candidate for the admonition attributed to Humphrey: "Cut it in half and fix the rest."

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# WORTH ITS WAIT

“... Thomas Pynchon's *Vineland* is a powerful, pitying vision of the reality of America juxtaposed against its promise. . .”

***Vineland*, by Thomas Pynchon. Little, Brown; 385 pages; \$19.95.**

HOORAY, HOORAY—A GREAT AMERICAN NOVEL. The latest off the Thomas Pynchon assembly line, *Vineland* is about corruption in politics, the corruption of nature, rock music, pop music, fast food, violence, drugs, cars, sex, sex with cars, death, and God. It is written in the American language. The last word is “home.” How American can you get?

*Vineland* is set, in part, in a town of the same name in California, that sun-drenched compost heap of the American Dream, but its larger setting is everything meant by the country whose northern tip the Vikings knew as Vinland the Good, a place of great natural richness populated by natives they called “wretches,” who drove them away. A millennium later, wretches still slink along the roads and through the forests, bending nature and the innocent to their purposes, normalizing dread. Developers pave the land with cheap condominiums. The Thanatoids, people who are dead but won't lie down (who among us does not know a Thanatoid?), not only multiply but hold dances and conventions where the band plays such gloriously depressed favorites as “I Gotta Right to Sing the Blues” and “Don't Get Around Much Anymore.” (How did Pynchon ever miss “Moanin' Low?”)

A union organizer is crushed from the waist down by a sawn-through tree pushed over by a company man.

Nature responds with terror of its own in both appearance and act. The sky is “the underside of a beast, countless gray-black under shapes crawling in front of a squall line, behind it something distantly roaring.” A mysterious saurian emerges from the sea to squash a research laboratory with one stamp of its humongous foot. Some Vinelandians try to placate nature, but in ways that are designer-infectious and of which nature probably would not approve: A couple forgo bread, because it involves the killing of yeast.

Zoyd Wheeler, a gypsy roofer and pick-up musician, sets off Pynchon's plot, one that is as complicated and improbable as life (well, at least, life in California). *Vine-*

*land* begins in 1984 and shuttles backward and forward between that Orwellian, Reaganite year and the sixties. At the flag end of that desperate decade, Zoyd's wife, Frenesi, gave birth to their daughter, Prairie, and took off with Brock Vond, a



**DOUBTING THOMAS:** The young Pynchon.

dark genius of political control. (Though *Frenesi* means “Please love me,” the request seems to best apply, sadly, to her daughter, who reproaches Zoyd for never remarrying and for dating girls her own age, then decides, “You must have always loved my mom, so much that if it couldn't be her, it wouldn't be anybody.”)

Back in the sixties, Brock realized that the youth revolutions were “not threats to order but unacknowledged desires for it . . . the deep—if he'd allowed himself to feel it, the sometimes touching—need only to stay children forever, safe inside some extended national Family.” He sets up a reeducation camp to turn demonstrators into FBI informers, the bait being that they can keep going back to school forever, and becomes obsessed with his prisoner, Frenesi.

Pynchon's plot comprises much besides—endless variations on betrayal, dislocation, disguise, revenge. (While characters and situations are endlessly satirical, the story itself is an intoxicated satire of thrillers and conspiracies.) Zoyd, who must appear continually degraded in order to claim his federal mental-disability check, walks into a loggers' bar carrying a chain saw and wearing a dress. One barhound takes a fancy to him and asks if he is an undercover agent. “‘Nut case,’ confided Zoyd. ‘Oh. Well . . . that sounds like interesting work too.’” Then, quick as forked lightning, Zoyd is asked to become an agent by his persecutor Hector Zuñiga, a Fed, who is then himself revealed to be just a few steps ahead of the men in white coats. Refracted identities occur on a more crudely comic level when Billy Barf and the Vomitoines, badly in need of a gig, offer themselves as a replacement band at a Mafia wedding, under the name of Gino Baglione and the Paisans. When Billy-Gino's wig slides off to reveal a turquoise crop, “the bride, to protect her wedding from such possible unlucky omens as blood on the wedding cake,” slips out and returns with the *Italian Wedding Fake Book* and another musician immobilizes a resentful mob henchman with such Newspeak as “As a connoisseur from the story your face seems to tell a recipient of some of Life's hard

knocks yourself, you can see the present crisis may not be worth emotional investment on the scale you contemplate.”

Language is for Pynchon not only a stun gun but an assault vehicle. The new novel has its share of sinister acronyms—UHURU here is not Swahili for “freedom” but “Ultra High-speed Urban Reconnaissance Unit”—and dazzlingly silly puns. (The local lawn-care service, The Marquis de Sod, advertises with a jingle that begins, to the tune of the “Marseillaise,” “A lawn savant, who'll lop a tree-ee-uh.”) The most caressing phrases and actions shiver with menace. Frenesi's father sings “Down Among the Sheltering Palms” to delight his little daughter, but the Vibrating Palm is also the Ninja Death Touch, which a runner-up in California's Dangerous Teen Miss pageant (“Best I could do

was Miss Animosity") applies to her victim in the so-called act of love.

There are times when Pynchon's multiple shifts of perspective become exhausting rather than enlightening, times when, drawing back from allusiveness, he becomes overexplicit. But these are minor glitches in a powerful, pitying vision of the reality of America juxtaposed against its promise. In this endlessly inventive novel, Pynchon's unfortunates scramble away as best they can, with the sketchiest instructions from the great fake book of life. Erased from existence by the press of a computer button, Frenesi hums Pynchon's bleak gospel hymn: "What we cry, what we contend for, in our world of toil and blood, it all lies beneath the notice of the hacker we call God."

**Palace Walk**, by Naguib Mahfouz. Doubleday; 498 pages; \$22.95.

PERHAPS IT IS NAGUIB MAHFOUZ'S MISFORTUNE to be here in the same week as Thomas Pynchon, but *Palace Walk*, written in 1956 and now published for the first time in English, inspires gloomy thoughts on the Nobel Committee's attention to politics and productivity. The first volume of Mahfouz's *Cairo Trilogy*, *Palace Walk* chronicles the life of a middle-class family under the British protectorate of World War I with more concern for social realism than for depth of character or beautiful prose.

Though the opening chapters have the tedious quality of one of those stories about how children in foreign lands are the same as us in some ways and different from us in others, the novel opens out into a moderately entertaining tale of conflict within the family and with the British. Its greatest interest lies in the megalomaniacal but apparently conventional behavior of the father: Ahmad Abd al-Jawad banishes his wife of 25 years from the house because she has dared to visit a mosque without his permission, and rejects an offer of marriage from a man he fears may have actually looked at his daughter. "No daughter of mine will marry a man until I am satisfied that his primary motive for marrying her is a sincere desire to be related to me... me... me... me..."

The writing is heavily overexplanatory and frequently archaic and trite: "Her face was as beautiful as the moon"; "Her face was stained red with shame in a physical manifestation of remorse that conscience releases inside us when injured by one of our offenses." Mahfouz is not helped by the translators, Dr. William M. Hutchins and Olive E. Kenny, who do not know that "host" is not a verb, that "disinterest" does not mean "lack of interest," and that "The devil made me do it" will make American readers think not of the prince of darkness but of Flip Wilson.



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## 'MACBETH: THE COMEDY'

"... Raul Julia makes anguish look like a bite into a lemon someone has painted orange; Lady Macbeth is a Westchester housewife. . ."

FOR THE PUBLIC THEATER'S *Macbeth*, JOHN Conklin has designed a wooden bullring with a modified corral gate and encircling plank wall low enough for one or another witch to peer over. The backdrop is a wooden façade with a wide clerestory window having no other purpose than to emit periodic gusts of smoke; but where, oh where, is the fire? The unit set has the unique distinction of being uniformly dysfunctional for outdoor and indoor scenes.

No less uproarious are Jeanne Button's costumes. They tend to use that heavy, quilted fabric in which movers wrap pianos for protection; the stuff comes complete with colored leather straps and buckles, here utilized to hold, say, Macbeth's vestigial kilt neatly and decorously together. Other costumes display heroic attempts to appear fetchingly rough-hewn, making a lot of characters look like rumpus-room furniture. But the costumes have further jokes up their sleeves. Thus Malcolm flees Scotland in an oversize maroon T-shirt; in England, several acts and years later, he is still wearing the same garment. (Talk about Scottish parsimony!) The shoes here indeed look vaguely medieval, but above the ankles several centuries commingle in a dizzying orgy. And Brian Gale's flat lighting mercilessly leaves nothing to the imagination.

Peter Nels's fights are marvelously pacific and guaranteed not to hurt a fly. They are a sort of underwater ballet by a neophyte choreographer, its every movement swathed in stately predictability, with strictly consensual skewerings. As for Richard Jordan's staging, it allows a large and colorful variety of speech, suggesting that medieval Scotland was at least as multicultural as Grand Central Terminal. No wonder Lennox (II, iii, 58) refers to "accents terrible." More amazing yet is that so many of these thanes look like beardless youths in some strange suburban rite of passage. Not least so William Converse-Roberts, whose Macduff is a kind of Bobby Kennedy as enacted in a prep-school pageant, and whose performance creeps at a Choate or Peddie pace.

The witches' talents are many, even if acting does not seem to be among them. They are musician-dancers cavoring to the sound of their own flutes, triangles, tambourines. (Daniel Schreier's music is part magnificent but inapposite Mahler,



SOMETHING ROTTEN IN THE STATE OF SCOTLAND: Raul Julia on the Public heath.

part horrendous and entirely appropriate Schreier.) They are also canteen women, dragging about a Mother Courage-style wagon. They are gourmet cooks, too, who spurn the customary witches' caldron for a chic little cookery-bazaar copper pot. Finally, they are expert puppeteers, putting on quite a show foretelling Macbeth's future, so we know at last that by "our masters" they mean the likes of Bil Baird.

These weird sisters are also quick-change artists, doubling as murderers and messengers, though who knows whether from metaphysical or cost-cutting motives. The casting is certainly economical, what with someone like Mark Hammer, hard enough to take in one role, let loose on two (Duncan, Doctor). Daniel von Bargen is a bargain-basement Ross, Stephen Rowe's Angus is as puny of performance as of stature, Thomas Gibson acts up a doldrum as Malcolm, and Harry S. Murphy, with deadly help from the director, gives us a porter unfunny down to his dropped pants, over which he delivers his body trippingly. However, Harriet Harris is a fully persuasive Lady Macduff; Larry Bryggman, despite his unheroic looks, a creditable Banquo; and Joseph Costa, as the Old Man and Old Sward, a true scion of yesteryear's good old troupers.

Raul Julia makes a valiant stab at Macbeth, though, alas, with an imaginary dag-

ger. When he inquires, "But wherefore could not I pronounce 'Amen?'" the answer is: For the same reason you cannot pronounce anything else. Julia's Hispanic-accented Macbeth suggests a timely but ill-advised takeoff on General Noriega. We get such thought-provoking readings as "Scar fop [scarf up] the tender eye of pitiful day" and "a tale told by a needy yacht." Moreover, Julia has a comic face and a lightweight, comedic persona. He makes anguish look like a bite into a lemon someone has painted orange. Melinda Mullins does Lady Macbeth as a neurotic Westchester housewife, which is funny enough, except when she does it as a Westchester housewife trying to do Lady Macbeth, which is a scream.

Richard Jordan's direction turns even the appearance of Banquo's ghost into farce. With his entire head smeared with red, Banquo looks like someone who, going Clarence's malmsey one better, has drowned in a cask of grenadine. Later, Lady Macbeth, loath to die offstage as written, dashes on in her nightie to embrace her spouse, who, for reasons until then inscrutable, wears a knife on his back; this she snatches from its sheath to commit hara-kiri. As she lies there stiff as a board, Seyton explains to his evidently somewhat thick master, "The Queen, my Lord, is dead." It is to die laughing. ■



# SALES & BARGAINS

BY LEONORE FLEISCHER

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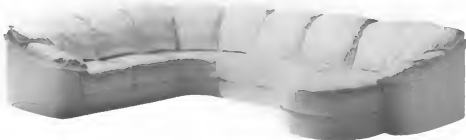
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## GENTLEMEN COLLARS

MEN'S LONG-SLEEVED COTTON SHIRTS ARE reduced here. The shirts were \$35-\$80 and now are \$17.50-\$40 for slightly irregular or display items, and 20-40 percent off for discontinued styles. Sizes range from 14/32 to 18½/37, and fabrics include oxfords, pinpoint, pima broadcloths, Egyptian broadcloths, and Sea Islands, with French or barrel cuffs. Collar styles include classic, spread, tab, button-down, and rounded spread; also available are solid-color or striped shirts with white collars and cuffs. A.E., M.C., V., checks

accepted; all sales final. *The Shirt Store*, 51 E. 44th St. (557-8040); *Mon.-Fri.* 8 a.m.-6:30 p.m. and *Sat.* 10 a.m.-5 p.m.; while stock lasts.

## SUPER BOWL ANTIDOTE

MEN ARE WELCOME, BUT THIS 5-HOUR EVENT is geared toward ladies who want to get out of the house while their gentlemen watch the Super Bowl. Camelback & Central, an East Side restaurant, will offer, from 4 to 9 p.m. on Super Bowl Sunday only, 20 percent off its dinner entrées as well as a fashion show by Rodier, live jazz, a complimentary Chardonnay tasting, a seminar by wine consultant Mark Levy, and door-prize gift certificates. No radios or television sets allowed! A.E., C.B., D.C., M.C., V.; reservations suggested. *Camelback & Central*, 1403 Second Ave., at 73rd St. (249-8380); *Sun.* 4-9 p.m.; 1/28 only.

## MEN'S WEAR

THIS MIDTOWN STORE IS DISCOUNTING men's wear at 25-40 percent off already discounted prices. For example, natural-shoulder suits, in sizes 36-48R, 38-42S, and 39-48L, retail \$375, here \$205; nail-head-weave and tick-weave suits, retail \$400, here \$269; sport coats in tweeds, wool-and-silk blends, and lamb's wool, retail \$300, here \$187; winter-weight brushed-cotton chinlos in six colors, retail \$65, here \$35; silk neckties, retail up to \$60, here \$18; winter sweaters, 40 percent off; leather jackets and outerwear jackets, 35 percent off; and more. A.E., M.C., V.; no checks; all sales final. *Burton, Ltd.*, 14 E. 41st St. (685-3760); *Mon.-Wed. and Fri.* 9:30 a.m.-6:30 p.m.; *Thurs.* till 7 p.m.; and *Sat.* 10 a.m.-6 p.m.; through 1/27.

## SOFA, SO GOOD

ONE- AND FEW-OF-A-KIND FLOOR SAMPLES of contemporary furniture are on sale here, many made with Vitricor, a high-gloss resistant finish. For example, 48-inch round dining table in frost beige, list \$2,730, here \$750; electronic high-low TV cabinet with side storage compartments, list \$5,800, here \$1,500; 90-inch high bar cabinet in black metallic, charcoal, and silver, list \$5,200, here \$1,500; dining chairs with black or brown leather seats, list \$595 each, here \$175; and more, including wall systems, bookcases, pedestals, and dining tables. Also, during the sale period, special custom orders will be accepted at 50 percent off list. Checks accepted; no credit cards; all sales final; everything sold as is; delivery additional. *Hayman-Chaffey Designs, Inc.*, 137 E. 25th St. (889-7771); *Mon.-Fri.* 9 a.m.-6 p.m. and *Sat.* 9:30 a.m.-6:30 p.m.; through 1/27.

# The Steaks Aren't High

By ARTHUR SCHWARTZ

Daily News Restaurant Critic

**M**Y, HOW THE mighty have fallen. My, how the modest have made the most of it.

Once *One Fifth* was a fancy downtown watering hole; big on decor . . . After a number of years in business, several different chefs, and several menu renovations, it still couldn't draw the big bucks crowd it needed to survive.

In steps Arnie Rosen, New York's P.T. Barnum of budget beef barns. Over a year ago, he took over from the original owners. . . . Rosen has wisely kept *One Fifth*'s marvelous looking dining room . . . just as it was. But instead of frou-frou food, he has installed a moderately priced steak-house menu.

What a relief! *One Fifth*'s kitchen is doing all the important, basic things right — good meat, good salad, good potatoes and good simple desserts . . . you don't have to save up for months to eat here.

The top price is \$16.50, for a 16-ounce boneless sirloin, 12-ounce filet mignon, 14-ounce veal chop or two 5-ounce lamb chops, all including a beautifully dressed Caesar salad or sliced tomatoes & onions, plus an oversized baked Idaho potato or fresh vegetable. A hefty slab of prime rib

is \$16.50 (critic's choice). . . . There's free parking for two hours across the street.

Rosen has always been big on the bargain . . . and is a restaurateur who says things like "places that make it in the long run have to give the people what they want. . . . Every place has its thing. I think watching the room is really important."

I do too. And Rosen and his managers do patrol the room — greeting, seating, troubleshooting. The young servers are efficient, polite and accommodating. Even the bus boys are on the ball . . . The room has a lively restaurant hum, but it's not truly noisy. The crowd is handsome, of all ages; a wide spectrum of New Yorkers looking for a good, no-frills dinner at relatively reasonable cost . . .

## ONE FIFTH



N.Y. Times ★★

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A Complete Entertainment Guide for Two Weeks Beginning

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## MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

### MANHATTAN

#### Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Film Forum has closed. It will reopen at a new location in Spring 1990.
2. **THALIA SOWO**—Vandam St. west of Sixth Ave. (675-0498). 1/24-25: *Who's Afraid of Virginia Woolf?*; Dr. Faustus. 1/26-27: *Married to the Mob*; *Bull Durham*. 1/28: *The Tin Drum*; *Swann in Love*. 1/29-30: *Five Easy Pieces*; *The Postman Always Rings Twice* (1981).
3. **ESSEX**—Grand St. at Essex St. (982-4455). Through 1/25: *Leatherface: The Texas Chainsaw Massacre III*. Beg. 1/26: *Tango and Cash*.
4. **ANGELIKA FILM CENTER**—18 W. Houston. (995-2000). #1—sex, lies, and videotape. #2—Drugstore Cowboy. #3—Enemies, A Love Story. #4—Enemies, A Love Story. #5—Valmont. #6—The Fabulous Baker Boys.
5. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2564). #1—*Labyrinth* of Passion. #2—*A Flame in My Heart*.
6. **WAVELY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*The War of the Roses*. #2—Through 1/25: *Bloodhounds of Broadway*. Opening 1/26: *Strike it Rich*.
7. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Driving Miss Daisy*.
8. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6644). #1—Roger and Me. #2—Music Box. #3—Glory.
9. **THEATRE 80**—St. Marks Pl. bet. First and Second Aves. (254-7441). 1/24: *The Sound and the Fury*; *Inferno in the East*. 1/25: *The Adventures of Sherlock Holmes*; *The Hound of the Baskervilles*. 1/26-27: *All About Eve*; *Sunset Boulevard*. 1/28: *Sweet Bird of Youth* (1962); *Summer and Smoke*. 1/29: *The Circle of Deceit*; *The Tin Drum*. 1/30: *Hold Your Man*; *Riff Raff*.
10. **BLOU**—Third Ave. bet. 12th and 13th Sts. (505-7320). *The War of the Roses*.

11. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 1/24-25: *The Killing*; *Killer's Kiss*. 1/26-27: *Fellini Satyricon*; *Fellini's Roma*. 1/28: *Just Before Nightfall*; *Bob le Flambeur*. 1/29-30: *Bells Are Ringing*; *The Solid Gold Cadillac*.
12. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Always*. #2—*Born on the Fourth of July*.
13. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*The Little Mermaid*. #2—*Everybody Wins*. #3—*Henry V*. #4—*Crimes and Misdemeanors*.

#### 14th-41st Streets

18. **LOEWS 10TH STREET EAST**—Broadway at 19th St. (260-8000). #1—*Everybody Wins*. #2—*Glory*. #3—*Music Box*. #4—*Internal Affairs*. #5—*Roger and Me*. #6—*True Love*.
19. **NOW CHELSEA**—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Steel Magnolias*. #2—*Always*. #3—*Born on the Fourth of July*. #4—*Born on the Fourth of July*. #5—*Tango and Cash*. #6—*Driving Miss Daisy*. #7—*Enemies, A Love Story*. #8—*The War of the Roses*. #9—*Back to the Future Part II*.
20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-4044). #1—*Leatherface: The Texas Chainsaw Massacre III*; *The Little Mermaid*. #2—*Downtown*. #3—*Tremors*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Blaze*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0164). *Always*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Raging Bull*. #2—*Everybody Wins*. #3—*Internal Affairs*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *The War of the Roses*.

#### 42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Back to the Future Part II*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-4950). #1—*Tremors*. #2—*Downtown*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Internal Affairs*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-4944). #1—*Leatherface: The Texas Chainsaw Massacre III*. #2—*Tango and Cash*. #3—*Glory*. #4—*The War of the Roses*. #5—*The War of the Roses*. #6—*Look Who's Talking*.



34. **EMBASSY I**—Broadway bet. 46th-47th Sts. (302-0494). *Everybody Wins*.
35. **NOVELAND**—Broadway at 47th St. (757-8330). Closed for renovations.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (733-7262). *We're No Angels*. **EMBASSY 3**—Hartn. Nights. **EMBASSY 4**—Blaze.
37. **WEST SIDE CINEMA**—Seventh Ave. bet. 47-48th Sts. (398-1720). #1—*Steel Magnolias*. #2—*The Little Mermaid*. *Lethal Weapon 2*.
38. **WORLDWIDE CINEMAS**—49th-50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Always*. #2—*Tremors*. #3—*Dangerous Curfew*. #4—*True Love*. #5—*Shi Bani*. #6—*Field of Dreams*. #7—*The Right Thing*.
39. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Little Mermaid*.
40. **ZIEGFELD**—54th St. west of Sixth Ave. (765-7683). *Born on the Fourth of July*.
41. **EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *The Little Mermaid*.
42. **CARNegie HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *Enemies*. *A Love Story*. **CARNegie SCREENING ROOM**—(757-2131). *Crimes and Misdemeanors*.
43. **SUTTON**—57th St. east of Third Ave. (759-1411). *Tango and Cash*.
44. **FESTIVAL THEATRE**—57th St. west of Fifth Ave. (307-7856). *Henry V*.
45. **57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *Driving Miss Daisy*.
46. **BIOGRAPH**—57th St. east of Broadway (582-4582). *Marlon Brando*. #1/24: *Sayonara*. *The Treasure of the Aztec Moon*. 1/25-27: *Apocalypse Now*. *Gerard Depardieu*. 1/28-30: *Jean de Florette*. *The Woman Next Door*.
47. **GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2252). *Enemies*. *A Love Story*.
48. **PLAZA**—58th St. east of Madison Ave. (355-3320). *The Music Box*.
49. **PARIS**—58th St. west of Fifth Ave. (688-2013). *Camille Claudel*.
50. **59th STREET EAST**—59th St. west of Second Ave. (759-4630). *FAMILY BUSINESS*.
51. **MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Born on the Fourth of July*. #2—*Tremors*.
52. **BARNET**—Third Ave. at 59th St. (355-1663). *Born on the Fourth of July*. **CORNET**—*The War of the Roses*.
53. **CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Triumph of the Spirit*.
54. **CINEMA 1**—Third Ave. at 60th St. (753-6122). *Roger and Me*. **CINEMA 11**—(753-0774). **BLAZE**. **CINEMA THIRD AVE**—sex, lies, and videotape.

### 61st Street and Above, East Side

55. **UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Gloria*. #2—(832-2720). *Steel Magnolias*.
56. **BEEKMAN**—Second Ave. at 66th St. (737-2622). Through 1/25: *Always*. Opening 1/26: *Strike It Rich*.
57. **LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Everybody Wins*. #2—*Internal Affairs*.
58. **66TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Driving Miss Daisy*.
59. **LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Crimes and Misdemeanors*.
60. **UA EAST**—First Ave. at 85th St. (249-5100). *Born on the Fourth of July*.
61. **86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*The Little Mermaid*. #2—*Tango and Cash*.
62. **LOEWS ORPHEUM**—86th St. at Third Ave. (289-4677). Theater closed for renovations.
63. **86TH STREET**—86th St. west of Lex. Ave. (534-1880). #1—*Tremors*. #2—*The War of the Roses*.

### 61st Street and Above, West Side

79. **LOEWS PARK EXCHANGE**—Broadway at 61st St. (247-5070). *Music Box*.
80. **CINEPLEX ODEON 62nd and Broadway**—62nd st. at Broadway (265-7466). *The War of the Roses*.
81. **LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Sweetie*. #2—*My Left Foot*. #3—*Story of Women*.
82. **CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*The Plot Against Harry*. #2—*Mystery Train*.
83. **REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). *Always*.
84. **LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3403). #1—*Roger and Me*. #2—*Driving Miss Daisy*. #3—*Everybody Wins*. #4—*Gloria*. #5—*Internal Affairs*. #6—*The Little Mermaid*. **BLAZE**.
85. **METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1201). #1—*Born on the Fourth of July*. #2—*Downtown*.
86. **COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (316-6600). *Leatherface: The Texas Chainsaw Massacre III*.
87. **OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—*Tango and Cash*. #2—*Tremors*.
88. **NOVA**—Broadway nr. 147th St. (862-5728). #1—*Leatherface: The Texas Chainsaw Massacre III*. #2—*Tremors*.

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY**—Central Park West at 79th St. (769-5600). *Natureman's Theater*: Opening 7/1: \$4.00; senior citizens \$3.00; children \$2.00; Mon.-Sun. 10:30 a.m., 11:30 a.m., 12:30, 1:30, 3:30, and 4:30: *To the Limit*. Daily at 4:30 p.m.: *The First Emperor of China*, dir. Tony Tanozlo.

**AMERICAN MUSEUM OF THE MOVING IMAGE**—35 Avenue at 36 St., Astoria (718-784-0077). \$5; students; seniors, \$4. Through 2/4: *Leaps of Faith* (Unmarked Sources and Victims of Circumstance), a multi-media screening by Louis Hock. Through 1/26: "Images and Obsessions: The Cinematography of Vilmos Zsigmond." 1/24 at 2:30: *Obsession* (1976), dir. Brian De Palma. 1/25 at 2:30: *Blow Out* (1981), dir. Brian De Palma. 1/26 at 2:30: *Deliverance* (1972), dir. John Boorman. Through 2/25: "My Country 'Tis of Thee." Through 1/26: "Program Two": *This is a History of New York* (1988), dir. Jen Cohen; *Inside Life Outside* (1988), dir. Sachiko Hamada and Scott Sinkler. 1/27-2/2: "Program Three": *Reproductive Histories Update* (1989), dir. Chris Hill. *Born to be Sold: Martha Rosler Reads the Strange Case of Baby JM* (1988), dir. Martha Rosler and Paper Tiger TV: *A Test for a Nation: Women, Children, Families, and AIDS* (1988), dir. Alexander Jussas. Through 3/2: "The Unknown John Ford." 1/26 at 7:30: *Special Event: Ford Films Found!* *Hill Bill* (1918); *A Gun Fightin' Gentleman* (1919), and *The Last Outlaw* (1919) at 1/21; *Pilgrimage* (1933); and at 4: *Women* (1965). 1/28 at 1: *Salute* (1929); *The Battle of Midway* (1942); at 4: *The Long Grey Line* (1955), with Tyrone Power and Maureen O'Hara.

**ASIA SOCIETY**—725 Park Ave. (517-2742). Members, \$5; nonmembers, \$6. Through 3/24: "Germany in Asia." 1/27 at 7: *The Laughing Star* (1983), dir. Werner Schroeter.

**BROOKLYN CENTER CINEMA**—Whitman Theater, Nostrand Ave. and Ave. H, Brooklyn (718-780-5298). \$5; senior citizens and students \$4; children \$3. 1/26-29: *Marty* (1955), dir. Delbert Mann, with Ernest Borgnine and Betsy Blair; and *The Rose Tattoo* (1955), dir. Daniel Mann, with Burt Lancaster.

**BROOKLYN HISTORICAL SOCIETY**—128 Pierrepont St. (718-624-8930). Free. 1/24 at 6:30: "Up on the Roof.

Pigeon Flyers and the Brooklyn Skies": *Keep 'Em Flying*.

**COLLECTIVE FOR LIVING CINEMA**—41 White St. (925-2111). \$5. All screenings held at Anthology Film Archives, 32-34 2nd Ave. at 2nd St. 1/26 at 7: *Debrisfilm and Slaves in the Year 3000*, both dir. Alan Sondheim; at 9: *Angela and Sorrow*; *Sadness Violent Love*. 1/27 at 9: *Everything's for You*, dir. Abraham Ravette. "A George Kuchar Story." 1/25 at 7: *Thanksgiving With Mom* (1985); *Sadist* 8 (1985); at 9: *Video Album 2* (1985); *Return to the House of Pain* (1988); and *Evangelist* (1987). 1/28 at 9: *Meca of the Frig* (1988); *Low Light* (1988); *Celluloids* (1988); *Error By Twilight* (1988); and *The Hurt That Fades* (1988).

**FRENCH INSTITUTE**—22 E. 60th St. (355-6100). "Ciné-Club": \$5; students and senior citizens \$3.50. 1/24 at 12:30, 3:15, 6, and 8:45: *Princess Tam Tam* (1935), dir. Edmond T. Gréville, with Josephine Baker.

**INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth Ave. at 94th St. (864-7813). Free with museum admission. Through 2/25: "Dance of Darkness," dir. Edin Vela.

**JAPAN SOCIETY**—333 E. 47th St. (752-3015). \$6; members, senior citizens, and students, \$4.50. Through 3/9/93: "Heinosuke Gosho Retrospective." 1/26 at 6:30: *Hunting Rite* (1961), with Fugiko Yamamoto; *Mother, Get Married* (1962), with Michio Aratama.

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. "Impressionism and Post Impressionism." 1/25 at 1: *Mary Cassatt: Impressionist From Philadelphia*; *Edouard Manet: Painter of Modern Life*. "Black History Month." 1/30 at 1: *The Bend of the Niger*.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Suggested contributions: adults \$4, students \$3, under 13 and seniors \$2. Wed.-Sat. noon-5, Tue. noon-8. Daily at 12:15: "Comedy Break." Through 3/24: "Twenty Years of Monty Python." "Saturday Screenings for Children: Storybook Playhouse." "MB Playhouse: Great Adaptations, Television Presentations of Great American Literature." 1/24-27: *Paul's Case* (1977). "Recent Acquisitions: Commercial Break": commercials spanning 35 years of Coca-Cola advertising. Through 2/17: "The New World Television Festival." Through 2/10: "Award-Winning Screenings."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater** 1: "American MovieMakers: Directed by Vincente Minnelli." 1/25 at 2:30: *Home from the Hill* (1940); at 6: *Connet Me in St. Louis* (1944). 1/26 at 2:30: *Mademoiselle*, from "The Story of Three Loves" (1976); *A Matter of Time* (1976); at 6: *Van Gogh: Darkness Into Light* (1956). 1/27 at 2: *Some Came Running* (1958); at 5: *Father of the Bride* (1950). 1/28 at 2: *Mademoiselle* (See 1/26 at 2:30); at 5: *The Reluctant Debutante* (1950). **Titus Theater** 2: 1/25 at 3 and 6: "What's Happening?" *Before We Knew Nothing* (1988), dir. Diane Kiffin; "Unknown Soviet Cinema." 1/26 at 3: *The Jew on the Land* (1926), dir. Abram Rom; *Frontier* (1936), with Mikhail Dubson; at 6: *Pacific* (1931), dir. Mikhail Tsvetkovsky; *Ivan the Terrible Part III* (1945), dir. Sergei Eisenstein; *Goodbye, Boys* (1966), dir. Mikhail Kalik. 1/27 at 2:30: *The Little Orphan* (1934), dir. Nikolu Shpukovsky; at 5: *Spring* (1929), dir. Mikhail Kaufman; *Two Buddies* (1929), dir. Lev Kuleshov. 1/28 at 2:30: (See 1/27 at 5); at 5: (See 1/26 at 3); 1/29 at 6:30: "Video Viewpoints." 1/29: *I Need Your Full Cooperation*, dir. Kathy High. 1/30 at 3: (See 1/27 at 2:30); at 6: (See 1/26 at 6).

**NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.-Thu.) \$3; under 16, \$2.50. 1/24-25: *Story of Women* (1988, France), dir. Claude Chabrol, with Isabelle Huppert. 1/26-30: *A Dry White Season* (1988), dir. Euzhan Palcy, with Marlon Brando.

**NEW YORK PUBLIC LIBRARY—Donnell Library Center**—20 W. 53rd St. (621-0609). Free. 1/30 at noon: "Featuring...Horizons West": *Rio Bravo* (1959), dir. Howard Hawks; at 3: "Collector's Choice": *Frog and*

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## MOVIES

*Toad are Friends* (1987), dir. John Matthews; *Cane Toads*, An Unnatural History (1987), dir. Mark Lewis. **PRODUCED IMAGES OF HUDSON COUNTY**—Maxwell's, 1039 Washington St., Hoboken (201) 798-4064. \$5. 1/29-31 at 9: The Navigator: An Odyssey Across Time (1989), dir. Vincent Ward.

**PUBLIC LEATHER**—425 Lafayette St. (598-7171). \$6; senior citizens and students \$5. Through 1/25: "Two Profiles of Martin Scorsese"; *Italianamerican* (1974) and *American Boy* (1978). 1/26-2/15: *L'Est Sauvage* (1978), dir. Francis Girod.

**QUEENS MUSEUM**—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2455). Free with museum admission. Through 2/17: "Stephen Frears: A Retrospective." 1/27 at 2: *My Beautiful Laundrette* (1986), dir. Frears, with Daniel Day-Lewis.

**ROOSEVELT ISLAND COMMUNITY LIBRARY**—Manhattan Park Theater Club, River Road (692-9440). \$2.50 "Growing-Up Movies: I Didn't Ask to Be Born." 1/26 at 8: *Spirit of the Beehive* (1974), dir. Victor Erice.

**STATE INLAND INSTITUTE OF ARTS AND SCIENCES**—75 Stevenson Pl., S.I.C. (718-788-7221/135). \$2.50. 1/28 at 1:30: *Marthea Goffin's Mamas, Goffin Lines*, and *The Red Thread*, all dir. Larry Goffin.

**THE VILLAGE CINEMA**—Theaters 3, 412 Main St., Port Jefferson (473-0136). \$3. Through 6/11: "North American Women Film Directors, From Hollywood to the Avant Garde." 1/29: "Women and Film: Where are We? And Where Do We Go From Where We Are?" introductory lecture by E. Ann Kaplan.

**WHITNEY MUSEUM**—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 2/18: "Image World: Metamedia," 253 independent films and videotapes.

## BRONX

**100. ALLERTON**—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

**105. FAIRMONT**—(901-3006). #1—Tango and Cash. #2—Leatherface: The Texas Chainsaw Massacre III. #3—Tremors.

**106. INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Born on the Fourth of July. #2—Tango and Cash. #3—The War of the Roses. #4—Tremors.

**107. KENT**—E. 167th St. nr. Grand Concourse (538-4000). Tremors.

**108. LOEWS PARADISE**—E. 188th St. at Grand Concourse (367-1288). #1—Harlem Nights. #2—Internal Affairs. #3—Back to the Future Part II. #4—Leatherface: The Texas Chainsaw Massacre III.

**109. PALACE**—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Tremors. #2—Downtown; Leatherface: The Texas Chainsaw Massacre III. #3—Ski Patrol. #4—Tango and Cash; Everybody Wins.

**110. RIVERDALE**—Riverdale Ave. at 259th St. (884-9514). #1—Enemies, A Love Story. #2—Music Box.

**111. VALENTINE**—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Tremors. #2—Downtown. #3—Tango and Cash.

**112. WHITESTONE**—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—The War of the Roses; The Little Mermaid. #2—Born on the Fourth of July; Tango and Cash. #3—Ski Patrol; Glory. #4—Downtown; Back to the Future Part II. #5—The Wizard. #6—Harlem Nights. #7—Internal Affairs. #8—Leatherface: The Texas Chainsaw Massacre III. #9—Tango and Cash. #10—Tango and Cash. #11—Everybody Wins. #12—Look Who's Talking. #13—Tremors; All Dogs Go to Heaven.

## BROOKLYN

### AREA CODE 718

**200. ALPINE**—Fifth Ave. at 69th St. (748-4280). #1—Music Box. #2—Tremors. #3—Always.

#4—The War of the Roses. #5—Internal Affairs. #6—Tango and Cash. #7—Born on the Fourth of July.

**203. BROOKLYN HEIGHTS**—Henry St. at Orange St. (596-7070). #1—Internal Affairs. #2—Music Box.

**204. CANARSHAW**—Ave. L at E. 93rd St. (251-0700). #1—Tango and Cash. #2—Tremors; The Little Mermaid. #3—The War of the Roses; Leatherface: The Texas Chainsaw Massacre III.

**206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Born on the Fourth of July; The Little Mermaid. #2—Enemies, A Love Story; Glory.

**208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—Downtown; Tremors. #2—Tango and Cash; Leatherface: The Texas Chainsaw Massacre III.

**209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—Downtown. #2—Tango and Cash.

**210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Leatherface: The Texas Chainsaw Massacre III. #2—Downtown. #3—Glory. #4—Everybody Wins. #5—Driving Miss Daisy.

**211. KENMORE**—Church Ave. nr. Flatbush Ave. (284-5700). #1—Tremors. #2—Internal Affairs. #3—Downtown. #4—The Little Mermaid; Leatherface: The Texas Chainsaw Massacre III.

**212. KENT**—1170 Coney Island Ave. (338-3371). #1—Music Box. #2—The War of the Roses; The Little Mermaid.

**213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—Tremors. #2—Downtown. #3—Always. #4—The War of the Roses.

**214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Glory. #2—Leatherface: The Texas Chainsaw Massacre III. #3—Everybody Wins. #4—Born on the Fourth of July. #5—Tango and Cash.

**215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—Music Box. #2—Internal Affairs.

**216. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Internal Affairs. #2—Leatherface: The Texas Chainsaw Massacre III. #3—Everybody Wins.

**217. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—Music Box. #2—The War of the Roses. #3—Tango and Cash. #4—Born on the Fourth of July.

**218. METROPOLITAN**—392 Fulton St. (no phone no. available yet). #1—Leatherface: The Texas Chainsaw Massacre III. #2—Internal Affairs. #3—Tremors. #4—The War of the Roses.

**219. THE MOVIES AT SNEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Tango and Cash. #2—Driving Miss Daisy. #3—Roger and Me. #4—Enemies, A Love Story. #5—The War of the Roses. #6—Born on the Fourth of July. #7—Internal Affairs. #8—Glory. #9—Music Box.

**220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Leatherface: The Texas Chainsaw Massacre III; The Little Mermaid. #2—Music Box. #3—Tremors. #4—Born on the Fourth of July. #5—Everybody Wins. #6—Through 1/25: Downtown; Look Who's Talking. Beg. 1/26: Driving Miss Daisy.

**221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—Program Unavailable.

**222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—Tremors. #2—Internal Affairs. #3—Downtown. #4—Tango and Cash. #5—Leatherface: The Texas Chainsaw Massacre III.

## QUEENS

### AREA CODE 718

**300. ASTORIA**—UA ASTORIA—(545-9470). #1—Born on the Fourth of July. #2—Back to the Future Part II. #3—Tango and Cash. #4—The War of the Roses. #5—Downtown; Leatherface: The Texas Chainsaw Massacre III. #6—Music Box.

**301. BAYSIDE**—LOEWS BAY TERRACE—(428-4140). #1—Driving Miss Daisy. #2—Roger and Me.

**302. BAYSIDE**—THE MOVIES AT BAYSIDE—(225-7711). #1—Born on the Fourth of July. #2—Glory. #3—Music Box. #4—The War of the Roses.

**303. CORONA**—PLAZA—(639-7722). Through 1/25: Leatherface: The Texas Chainsaw Massacre III. Beg. 1/26: Tango and Cash.

**304. DOUGLSTON**—MOVIEWORLD—(423-7200). #1—Everybody Wins. #2—Glory. #3—Internal Affairs. #4—Born on the Fourth of July. #5—Tango and Cash. #6—Enemies, A Love Story. #7—The War of the Roses.

**305. ELMHURST**—LOEWS ELMHURST—(429-4770). #1—Leatherface: The Texas Chainsaw Massacre III. #2—Internal Affairs. #3—Music Box.

**306. FLUSHING**—UA QUARTET—(359-6777). #1—Tango and Cash. #2—Everybody Wins. #3—Internal Affairs. #4—Leatherface: The Texas Chainsaw Massacre III.

**307. FLUSHING**—UTOPIA—(454-2323). #1—Music Box. #2—Steel Magnolias.

**308. FOREST HILLS**—CINEMART—(261-2244). #1—Henry V. #2—Steel Magnolias; The Little Mermaid.

**309. FOREST HILLS**—CONTINENTAL—(544-1020). #1—Roger and Me. #2—Enemies, A Love Story. #3—Born on the Fourth of July.

**310. FOREST HILLS**—FOREST HILLS—(261-7866). #1—Driving Miss Daisy. #2—The War of the Roses.

**311. FOREST HILLS**—LOEWS TRYLON—(459-8944). Henry V.

**312. FOREST HILLS**—MIDWAY—(261-8572). #1—Tango and Cash. #2—Downtown. #3—Music Box. #4—Glory.

**313. FRESH MEADOWS**—CINEMA CITY—(357-8976). #1—Everybody Wins. #2—Tremors; Back to the Future Part II. #3—Downtown; Leatherface: The Texas Chainsaw Massacre III. #4—Music Box. #5—The Little Mermaid; Tango and Cash.

**314. FRESH MEADOWS**—MEADOWS—(454-8800). #1—Always. #2—Glory. #3—Enemies, A Love Story. #4—Born on the Fourth of July. #5—The War of the Roses. #6—Internal Affairs. #7—Born on the Fourth of July.

**315. JACKSON HEIGHTS**—COLONY—(478-6777). #1—Internal Affairs. #2—Tremors.

**316. JACKSON HEIGHTS**—ASTORIA—(335-0242). #1—Downtown. #2—Leatherface: The Texas Chainsaw Massacre III. #3—Tango and Cash.

**317. NEW GARDENS HILLS**—MAIN STREET—(268-3636). #1—Born on the Fourth of July. #2—Tremors. #3—The War of the Roses. #4—Downtown; Always.

**318. OZONE PARK**—CROSSBAY—(848-1738). #1—Tango and Cash. #2—The War of the Roses. #3—Born on the Fourth of July.

**320. REGO PARK**—DRAKE—(457-4002). Ski Patrol; Back to the Future Part II.

**322. SUNNYSIDE**—CENTER—(784-3050). #1—The War of the Roses. #2—Born on the Fourth of July.

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE**—AMBOY—(356-3800). #1—Tremors. #2—Leatherface: The Texas Chainsaw Massacre III.

**401. NEW DORP**—ATLAN—(351-4601). #1—Born on the Fourth of July. #2—The Little Mermaid; Ski Patrol.

**402. NEW DORP**—LANE—(351-2110). The War of the Roses.

**406. TRAVIS**—THE MOVIES AT STATEN ISLAND—(983-9800). #1—Internal Affairs. #2—Glory. #3—Downtown. #4—Driving Miss Daisy. #5—Tango and Cash. #6—Everybody Wins. #7—The War of the Roses. #8—Music Box. #9—Always. #10—Born on the Fourth of July.

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## LONG ISLAND

## AREA CODE 516

## Nassau County

501. **BELLMORE**—MOVIES—(783-7200). *The Little Mermaid*; *Steel Magnolias*.
502. **BETHPAGE**—MID-ISLAND—(796-7500). *Born on the Fourth of July*.
503. **EAST MEADOW**—MEADOWBROOK—(731-2423). *#1*—*Born on the Fourth of July*. *#2*—*The War of the Roses*; *Enemies*; *A Love Story*. *#3*—*Roger and Me*. *#4*—*Tango and Cash*.
504. **FRANKLIN SQUARE**—FRANKLIN—(775-3257). *#1*—*Born on the Fourth of July*. *#2*—*Internal Affairs*; *Always*. *#3*—*The Little Mermaid*; *Steel Magnolias*. *#4*—*Downtown*.
505. **GARDEN CITY**—ROOSEVELT FIELD—(741-4007). *#1*—*Glory*. *#2*—*Born on the Fourth of July*. *#3*—*Internal Affairs*. *#4*—*Downtown*; *Back to the Future Part II*. *#5*—*Everybody Wins*. *#6*—*Roger and Me*. *#7*—*Music Box*. *#8*—*Driving Miss Daisy*.
506. **GREAT NECK**—SQUIRE—(966-2030). *#1*—*Enemies*; *A Love Story*. *#2*—*Internal Affairs*. *#3*—*Born on the Fourth of July*.
507. **HEWLETT**—HEWLETT—(791-6768). *The Little Mermaid*; *Blaze*.
508. **HICKSVILLE**—HICKSVILLE—(931-0749). *#1*—*Tango and Cash*. *#2*—*Tremors*.
510. **LAWRENCE**—LAWRENCE—(371-0233). *#1*—*Tango and Cash*. *#2*—*Tremors*. *#3*—*Leatherface: The Texas Chainsaw Massacre III*.
511. **LEVITOWN**—LEVITOWN—(731-0516). *#1*—*Blaze*. *#2*—*Tremors*.
512. **LEVITOWN**—LOEWS NASSAU—(731-5400). *#1*—*Leatherface: The Texas Chainsaw Massacre III*. *#2*—*Glory*. *#3*—*Music Box*. *#4*—*Everybody Wins*. *#5*—*Internal Affairs*. *#6*—*Steel Magnolias*. *#7*—*Blaze*.
513. **LONG BEACH**—PARK AVENUE—(432-0576). *#1*—*The Little Mermaid*; *Tremors*. *#2*—*Ski Patrol*.
514. **LYNHORND**—LYNHORND—(593-1033). *#1*—*Enemies*; *A Love Story*. *#2*—*Glory*. *#3*—*The War of the Roses*. *#4*—*Everybody Wins*.
515. **MALVERNE**—TWIN—(599-6966). *#1*—*Through 1/25*. *Back to the Future Part II*. *Beg*. *1/26*. *Always*. *#2*—*Blaze*.
516. **MANNASSET**—MANNASSET—(627-7887). *#1*—*Glory*. *#2*—*Driving Miss Daisy*. *#3*—*The War of the Roses*.
517. **MASSAPEQUA**—THE MOVIES AT SUNRISE MALL—(755-2244). *#1*—*The War of the Roses*. *#2*—*Music Box*. *#3*—*Born on the Fourth of July*. *#4*—*Tremors*. *#5*—*Glory*. *#6*—*Internal Affairs*. *#7*—*Tango and Cash*. *#8*—*Everybody Wins*. *#9*—*Leatherface: The Texas Chainsaw Massacre III*.
519. **MERRICK**—MERRICK TWIN—(546-1270). *#1*—*Born on the Fourth of July*. *#2*—*Music Box*.
520. **NEW HYDE PARK**—MERRICKS—(747-0555). *#1*—*The Little Mermaid*. *#2*—*Steel Magnolias*; *The War of the Roses*.
521. **OCEANSIDE**—OCEANSIDE—(536-7565). *#1*—*Look Who's Talking*. *#2*—*Ski Patrol*.
523. **PORT WASHINGTON**—MOVIES—(944-6200). *#1*—*Tango and Cash*. *#2*—*Ski Patrol*; *The Little Mermaid*. *#3*—*Leatherface: The Texas Chainsaw Massacre III*. *#4*—*Steel Magnolias*; *Born on the Fourth of July*. *#5*—*Music Box*. *#6*—*Everybody Wins*; *Tremors*. *#7*—*Henry V*; *Downtown*.
524. **ROCKVILLE CENTRE**—FANTASY—(764-8000). *#1*—*Driving Miss Daisy*. *#2*—*Born on the Fourth of July*. *#3*—*Always*. *#4*—*Henry V*. *#5*—*Roger and Me*.
525. **ROCKVILLE CENTRE**—ROCKVILLE CENTRE—(678-3121). *#1*—*Internal Affairs*. *#2*—*Music Box*.
526. **ROSLYN**—ROSLYN—(621-8488). *#1*—*Music Box*. *#2*—*Steel Magnolias*.
527. **SYOSSET**—SYOSSET—(921-5810). *#1*—*Glory*. *#2*—*The War of the Roses*. *#3*—*Driving Miss Daisy*.
528. **SYOSSET-VA**—CINEMA 150—(364-0700). *Born on the Fourth of July*.
530. **WALLEY STREAM**—SUNRISE—(825-5700). *#1*—*Back to the Future Part II*. *#2*—*Internal Affairs*. *#3*—*Tango and Cash*. *#4*—*Look Who's Talking*. *#5*—*Ski*

*Patrol*. *#6*—*Harlem Nights*. *#7*—*The Little Mermaid*. *#8*—*Tango and Cash*. *#9*—*Born on the Fourth of July*. *#10*—*Leatherface: The Texas Chainsaw Massacre III*; *Everybody Wins*. *#11*—*We're No Angels*; *Tremors*. *#12*—*All Dogs Go to Heaven*; *Glory*. *#13*—*Tango and Cash*; *Downtown*.

532. **WESTBURY**—DRIVE-IN—(334-3400). *#1*—*Downtown*. *#2*—*Tremors*. *#3*—*Leatherface: The Texas Chainsaw Massacre III*.

533. **WALLEY STREAM**—GREEN ACRES—(561-2100). *#1*—*The War of the Roses*. *#2*—*Driving Miss Daisy*. *#3*—*Music Box*. *#4*—*Steel Magnolias*; *The Wizard*. *#5*—*Driving Miss Daisy*. *#6*—*The War of the Roses*.

534. **WESTBURY**—WESTBURY—(333-1911). *#1*—*Steel Magnolias*. *#2*—*Ski Patrol*.

## Suffolk County

600. **BABYLON**—BABYLON—(669-3399). *#1*—*Music Box*. *#2*—*The War of the Roses*. *#3*—*Steel Magnolias*.

601. **BABYLON**—SOUTH BAY—(587-7676). *#1*—*Born on the Fourth of July*. *#2*—*Internal Affairs*. *#3*—*Leatherface: The Texas Chainsaw Massacre III*; *Tremors*.

602. **BAY SHORE**—CINEMA—(665-1722). *Glory*.

603. **BAY SHORE**—LOEWS SOUTH SHORE MALL—(666-4000). *#1*—*Driving Miss Daisy*. *#2*—*Tango and Cash*.

606. **BROOKHAVEN**—MULTIPLEX—(289-8900). *#1*—*The War of the Roses*. *#2*—*Leatherface: The Texas Chainsaw Massacre III*. *#3*—*The Little Mermaid*. *#4*—*Steel Magnolias*. *#5*—*Back to the Future Part II*. *#6*—*Downtown*; *Internal Affairs*. *#7*—*Ski Patrol*. *#8*—*Driving Miss Daisy*; *Tremors*. *#9*—*Born on the Fourth of July*; *Music Box*. *#10*—*Look Who's Talking*; *Everybody Wins*. *#11*—*Always*; *The Wizard*. *#12*—*Tango and Cash*.

608. **CORAMACK**—MULTIPLEX—(462-6953). *#1*—*The War of the Roses*. *#2*—*Roger and Me*. *#3*—*Driving Miss Daisy*. *#4*—*Look Who's Talking*. *#5*—*Always*. *#6*—*Back to the Future Part II*. *#7*—*Everybody Wins*. *#8*—*Downtown*. *#9*—*Tango and Cash*; *Tremors*. *#10*—*The Little Mermaid*; *Internal Affairs*. *#11*—*Leatherface: The Texas Chainsaw Massacre III*; *Glory*. *#12*—*Born on the Fourth of July*; *Enemies*; *A Love Story*.

616. **CORAM**—THE MOVIES AT CORAM—(736-6200). *#1*—*Tango and Cash*. *#2*—*The War of the Roses*. *#3*—*Tremors*. *#4*—*Music Box*. *#5*—*Internal Affairs*. *#6*—*Born on the Fourth of July*. *#7*—*Driving Miss Daisy*. *#8*—*Always*.

611. **CORAM**—PIKE—(698-6442). *#1*—*Born on the Fourth of July*. *#2*—*The Little Mermaid*; *Steel Magnolias*. *#3*—*Downtown*. *#4*—*The War of the Roses*; *Tremors*.

612. **EAST HAMPTON**—CINEMAS—(324-0448). *#1*—*Driving Miss Daisy*. *#2*—*Music Box*. *#3*—*Born on the Fourth of July*. *#4*—*Glory*. *#5*—*Enemies*. *A Love Story*.

613. **ELWOOD**—ELWOOD—(499-7800). *#1*—*Music Box*. *#2*—*Born on the Fourth of July*.

616. **HUNTINGTON**—SHORE—(421-5200). *#1*—*Enemies*; *A Love Story*. *#2*—*The War of the Roses*. *#3*—*Everybody Wins*. *#4*—*Internal Affairs*.

617. **HUNTINGTON**—STATION—WHITMAN—(423-1300). *Born on the Fourth of July*.

618. **ISLIP**—ISLIP—(581-5200). *#1*—*Born on the Fourth of July*. *#2*—*The War of the Roses*. *#3*—*Always*.

619. **LAKE GROVE**—MALL SMITH HAVEN—(724-9550). *#1*—*The War of the Roses*. *#2*—*Born on the Fourth of July*. *#3*—*Driving Miss Daisy*. *#4*—*Tango and Cash*.

620. **LINDENHURST**—LINDENHURST—(888-5400). *Family Business*.

621. **MATTITUCK**—MATTITUCK—(298-4405). *#1*—*Music Box*. *#2*—*Everybody Wins*. *#3*—*Tremors*. *#4*—*Steel Magnolias*. *#5*—*The War of the Roses*. *#6*—*Downtown*; *Leatherface: The Texas Chainsaw Massacre III*. *#7*—*Ski Patrol*. *#8*—*Always*; *The Little Mermaid*.

623. **NORTHPORT**—NORTHPORT—(261-8600). *Family Business*.

625. **PATCOQUE**—THE MOVIES AT PATCOQUE—(363-2100). *#1*—*Ski Patrol*. *#2*—*Always*. *#3*—*Born on the Fourth of July*. *#4*—*Everybody Wins*. *#5*—*Always*. *#6*—*Back to the Future Part II*. *#7*—*Texas Chainsaw Massacre III*. *#8*—*Driving Miss Daisy*. *#9*—*The War of the Roses*. *#10*—*Steel Magnolias*. *#11*—*Tremors*. *#12*—*Everybody Wins*. *#13*—*Tango and Cash*; *Music Box*.

627. **PORT JEFFERSON**—MINI EAST—(928-6555). *Ski Patrol*; *Back to the Future Part II*. *WEST*—*The Wizard*.

636. **SAG HARBOR**—SAG HARBOR—(725-0010). *Through 1/25*; *Queen of Hearts*. *Beg*. *1/26*. *Tom Jones*.

631. **SAVAILLE**—SAVAILLE—(589-0232). *#1*—*Tremors*. *#2*—*Downtown*; *Leatherface: The Texas Chainsaw Massacre III*. *#3*—*The Little Mermaid*; *Always*.

633. **SMITHTOWN**—SMITHTOWN—(265-1551). *Steel Magnolias*.

634. **SOUTHAMPTON**—SOUTHAMPTON—(283-1300). *#1*—*The War of the Roses*. *#2*—*Tango and Cash*. *#3*—*Everybody Wins*. *#4*—*Tremors*. *#5*—*Internal Affairs*.

635. **STONY BROOK**—LOEWS—(751-2300). *#1*—*Internal Affairs*. *#2*—*Everybody Wins*. *#3*—*Music Box*.

636. **WEST ISLIP**—TWIN—(649-2626). *#1*—*The Little Mermaid*. *#2*—*All Dogs Go to Heaven*; *Back to the Future Part II*.

638. **WESTHAMPTON**—HAMPTON ARTS—(288-2600). *#1*—*Always*. *#2*—*Internal Affairs*.

639. **WESTHAMPTON**—WESTHAMPTON—(288-1500). *Born on the Fourth of July*.

## NEW YORK STATE

## AREA CODE 914

## Westchester County

706. **BEDFORD VILLAGE**—BEDFORD PLAYHOUSE—(234-7300). *#1*—*Born on the Fourth of July*. *#2*—*Always*.

702. **BROOKVILLE**—BROOKVILLE—(961-4030). *#1*—*Glory*. *#2*—*Music Box*. *#3*—*Everybody Wins*.

703. **GREENBURGH**—CINEMA 100—(946-4680). *#1*—*Always*; *Steel Magnolias*. *#2*—*Music Box*.

705. **HARTSDALE**—CINEMA—(428-2200). *#1*—*Leatherface: The Texas Chainsaw Massacre III*. *#2*—*Always*. *#3*—*The War of the Roses*. *#4*—*The Little Mermaid*.

706. **HAWTHORNE**—ALL WESTCHESTER SAW MILL—(747-2333). *#1*—*Tango and Cash*. *#2*—*The Little Mermaid*. *#3*—*Roger and Me*. *#4*—*Born on the Fourth of July*. *#5*—*Glory*. *#6*—*Driving Miss Daisy*. *#7*—*Internal Affairs*. *#8*—*The War of the Roses*. *#9*—*Downtown*. *#10*—*Everybody Wins*; *Tremors*.

707. **LARCHMONT**—PLAYHOUSE—(834-3001). *Driving Miss Daisy*.

708. **MAMARONECK**—PLAYHOUSE—(698-2200). *#1*—*Enemies*; *A Love Story*. *#2*—*Glory*. *#3*—*The War of the Roses*. *#4*—*Tango and Cash*.

709. **MOUNT KISCO**—MOUNT KISCO—(666-6900). *#1*—*Internal Affairs*. *#2*—*The War of the Roses*. *#3*—*Through 1/25*; *Steel Magnolias*. *Beg*. *1/26*. *Driving Miss Daisy*. *#4*—*Tremors*. *#5*—*Music Box*; *The Little Mermaid*.

711. **NEW ROCHELLE**—PROCTORS—(632-1100). *#1*—*Downtown*. *#2*—*Leatherface: The Texas Chainsaw Massacre III*.

712. **NEW ROCHELLE**—TOWN—(632-9700). *#1*—*The War of the Roses*. *#2*—*Tremors*.

713. **OSSINEAH**—ARCADIAN—(941-0088). *#1*—*Internal Affairs*. *#2*—*The War of the Roses*. *#3*—*Music Box*; *Downtown*.

714. **PEEKSKILL**—BEACH—(737-6262). *#1*—*The Little Mermaid*. *#2*—*Steel Magnolias*; *Ski Patrol*. *#3*—*Everybody Wins*. *#4*—*The War of the Roses*; *All Dogs Go to Heaven*.

715. **PEEKSKILL**—WESTCHESTER MALL—(528-8822). *#1*—*The Little Mermaid*. *#2*—*Born on the Fourth of July*. *#3*—*The War of the Roses*. *#4*—*Steel Magnolias*.

716. **PELINAM**—PICTURE HOUSE—(738-3160). *Born on the Fourth of July*.

718. **RYE**—RYE RIDGE—(939-8177). *#1*—*Born on the Fourth of July*. *#2*—*Internal Affairs*.

719. **SCARSDALE**—FINE ARTS—(723-6699). *My Left Foot*.

721. **WHITE PLAINS**—GALLERIA—(997-8198). *#1*—*Tango and Cash*. *#2*—*The War of the Roses*.

722. **YONKERS**—CENTRAL PLAZA—(793-3232). *#1*—*Internal Affairs*. *#2*—*Steel Magnolias*. *#3*—*The Texas Chainsaw Massacre III*. *#4*—*Born on the Fourth of July*.

723. **YONKERS**—MOVIELAND—(793-0002). *#1*—*Tango and Cash*. *#2*—*Internal Affairs*. *#3*—*Born on the Fourth of July*. *#4*—*Roger and Me*. *#5*—*Enemies*; *A Love Story*. *#6*—*The War of the Roses*.

## MOVIES

- 724. YONKERS—NEW BROADWAY**—(423-0515). #1—*Leatherface: Texas Chainsaw Massacre III*. #2—*Ski Patrol*. #3—*Downtown*; Tremors.
- 725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-0220). #1—*The War of the Roses*. #2—*Always*. #3—*Music Box*. #4—*Born on the Fourth of July*. #5—*Back to the Future Part II*. #6—*Tango and Cash*. #7—*Glory*.

### Rockland County

- 753. MANUET—CINEMA**—(623-0211). #1—*Everybody Wins*. #2—*My Left Foot*. #3—*Tremors*. #4—*Back to the Future Part II*. #5—*Always*.
- 755. NEW CITY—TOWN**—(634-5100). #1—*Born on the Fourth of July*. #2—*Internal Affairs*.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—*Tango and Cash*. #2—*The War of the Roses*. #3—*The War of the Roses*. #4—*Glory*.
- 757. NYACK—CINEMA EAST**—(358-6631). *Music Box*.
- 758. PEARL RIVER—CENTRAL**—(735-2530). #1—*The War of the Roses*. #2—*The Little Mermaid*; *Steel Magnolias*.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). *Ski Patrol*.
- 764. LAFAYETTE**—(357-6030). Program Unavailable.

## CONNECTICUT

### AREA CODE 203

#### Fairfield County

- 800. BRIDGEFIELD**—(775-0070). #1—*Born on the Fourth of July*. #2—*Everybody Wins*.
- 801. DANBURY CINE**—(743-2300). #1—*Internal Affairs*. #2—*Always*. #3—*Music Box*.
- 802. DANBURY—CINEMA**—(748-2923). #1—*The War of the Roses*. #2—*Glory*.
- 803. DANBURY—PALACE**—(748-7496). #1—*The Little Mermaid*. #2—*Tango and Cash*; *Leatherface: The Texas Chainsaw Massacre III*. #3—*Downtown*; Tremors.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—*Steel Magnolias*. #2—*Everybody Wins*.
- 807. GREENWICH—CINEMA**—(869-6030). #1—*Everybody Wins*. #2—*Born on the Fourth of July*.
- 808. GREENWICH—PLAZA**—(869-4030). #1—*Driving Miss Daisy*. #2—*Always*; *Music Box*.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—*The War of the Roses*. #2—*Born on the Fourth of July*.
- 810. NORWALK—CINEMA**—(838-4504). #1—*Tango and Cash*; *Downtown*. #2—*Internal Affairs*.
- 812. RIDGEFIELD—CINEMA**—(438-3338). *The Little Mermaid*; *Family Business*.
- 813. SOUTH NORWALK—SONO**—(866-9202). 1/24-25: *Queen of Hearts*. 1/26-2/1: *Sideways Stories*.
- 814. SPRINGDALE—STATE**—(325-0250). *Always*; *Shedevil*.
- 815. STAMFORD—AVON**—(324-9205). #1—*The Little Mermaid*. #2—*Tango and Cash*; *Downtown*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—*Enemies, A Love Story*. #2—*Steel Magnolias*. #3—*Internal Affairs*; *Leatherface: The Texas Chainsaw Massacre III*.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—*The War of the Roses*. #2—*Glory*.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—*Internal Affairs*. #2—*Leatherface: The Texas Chainsaw Massacre III*. #3—*National Lampoon's Christmas Vacation*. #4—*Tango and Cash*. #5—*Ski Patrol*. #6—*Back to the Future Part II*.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Driving Miss Daisy*. #2—*Internal Affairs*. #3—*The War of the Roses*.
- 820. WESTPORT—FINE ARTS**—(227-3334). #1—*Born on the Fourth of July*. #2—*Glory*. #3—(227-9619). *The War of the Roses*. #4—(226-6666). *Always*.

- 821. WESTPORT—POST**—(227-0500). *Driving Miss Daisy*.
- 822. WILTON—CINEMA**—(762-5678). *Music Box*.

## NEW JERSEY

### AREA CODE 201

#### Hudson County

- 900. ARLINGTON—LINCOLN**—(997-4873). #1—*Tango and Cash*. #2—*The War of the Roses*. #3—*Leatherface: Texas Chainsaw Massacre III*; *The Little Mermaid*.
- 902. JERSEY CITY—NEWPORT CENTER**—(626-3200). #1—*Everybody Wins*. #2—*Downtown*. #3—*Music Box*. #4—*Tango and Cash*. #5—*The War of the Roses*. #6—*Internal Affairs*. #7—*Tremors*. #8—*Born on the Fourth of July*. #9—*Leatherface: The Texas Chainsaw Massacre III*.
- 903. JERSEY CITY—STATE**—(653-5200). #1—*Downtown*. #2—*Leatherface: The Texas Chainsaw Massacre III*. #3—*Tremors*. #4—*Internal Affairs*.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 9**—(902-9200). #1—*The War of the Roses*. #2—*Tango and Cash*. #3—*Leatherface: Texas Chainsaw Massacre III*. #4—*Roger and Me*. #5—*Driving Miss Daisy*. #6—*Back to the Future Part II*. #7—*Music Box*. #8—*Everybody Wins*.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Born on the Fourth of July*. #2—*Internal Affairs*. #3—*National Lampoon's Christmas Vacation*. #4—*Glory*. #5—*Tremors*. #6—*Always*.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). *Family Business*; *Back to the Future Part II*.

#### Essex County

- 810. BLOOMFIELD—CENTER**—(748-7900). *Downtown*.
- 811. BLOOMFIELD—ROYAL**—(748-3555). #1—*Tango and Cash*. #2—*Internal Affairs*.
- 813. IRVINGTON—CASTLE**—(372-9324). #1—*Leatherface: The Texas Chainsaw Massacre III*; *Harlem Nights*. #2—*Tremors*; *Downtown*.
- 814. LIVINGSTON—COLONY**—(992-0800). *Born on the Fourth of July*.
- 816. MILLBURN—MILLBURN**—(376-0800). #1—*Born on the Fourth of July*. #2—*Everybody Wins*.
- 817. MONTCLAIR—CLARIDGE**—(746-5564). #1—*Born on the Fourth of July*. #2—*Tremors*. #3—*Always*.
- 818. MONTCLAIR—WELLMONT**—(783-9500). #1—*Leatherface: The Texas Chainsaw Massacre III*. #2—*Everybody Wins*. #3—*The Little Mermaid*.
- 819. NUTLEY—FRANKLIN**—(667-1777). #1—*Internal Affairs*; *Ski Patrol*. #2—*Everybody Wins*; *Look Who's Talking*.
- 820. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*The War of the Roses*. #2—*Enemies, A Love Story*. #3—*Glory*.
- 821. WAYNE—WAYNE**—(890-0505). #1—*Glory*. #2—*Leatherface: Texas Chainsaw Massacre III*; *Internal Affairs*. #3—*Back to the Future Part II*; *Steel Magnolias*. #4—*Tremors*. #5—*Born on the Fourth of July*. #6—*Downtown*.
- 822. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Always*. #2—*Family Business*. #3—*The War of the Roses*.

#### Union County

- 830. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *The Little Mermaid*; *Look Who's Talking*.
- 831. CRANFORD—CRANFORD**—(276-9120). #1—*Always*. #2—*Born on the Fourth of July*.
- 832. ELIZABETH—ELMORA**—(352-3483). *Steel Magnolias*.

- 933. LINDEN—QUAD**—(925-9787). #1—*Tango and Cash*. #2—*Everybody Wins*. #3—*The War of the Roses*; *The Wizard*. #4—*Born on the Fourth of July*; *The Little Mermaid*. #5—*Downtown*; *Ski Patrol*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *Henry V*.
- 936. UNION—UNION**—(886-4373). #1—*Leatherface: Texas Chainsaw Massacre III*. #2—*Internal Affairs*.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Glory*. #2—*The War of the Roses*. #3—*Music Box*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—*Ski Patrol*. *The Little Mermaid*. #2—*Blaze*; *Everybody Wins*.

#### Bergen County

- 950. BERGENFIELD—CINEMA 5**—(385-1600). #1—*The Little Mermaid*. #2—*Internal Affairs*. #3—*Tremors*. #4—*Leatherface: The Texas Chainsaw Massacre III*. #5—*Downtown*; *Everybody Wins*.
- 951. CLOSTER—CLOSTER**—(768-8800). *Born on the Fourth of July*.
- 952. EDgewater—LOEWS SHOWBOAT**—(941-3660). *Born on the Fourth of July*. #2—*Everybody Wins*. #3—*Internal Affairs*. #4—*Music Box*.
- 953. EMERSON—TOWN**—(261-1000). #1—*Look Who's Talking*. #2—*Internal Affairs*; *The Wizard*. #3—*Everybody Wins*; *Tremors*.
- 950. FORT LEE—LINWOOD**—(944-6900). #1—*The War of the Roses*. #2—*Always*.
- 958. OAKLAND—TWIN**—(337-4478). #1—*Tremors*. #2—*Leatherface: Texas Chainsaw Massacre III*; *The Wizard*.
- 959. PARAMUS—CINEMA 35**—(845-5070). *Family Business*.
- 960. PARAMUS—BERGEN MALL**—(845-4449). *Everybody Wins*.
- 961. PARAMUS—ROUTE 4**—(487-7909). #1—*Born on the Fourth of July*. #2—*Roger and Me*. #3—*Back to the Future Part II*. #4—*Internal Affairs*. #5—*Enemies, A Love Story*. #6—*The War of the Roses*. #7—*Music Box*. #8—*Glory*. #9—*Driving Miss Daisy*. #10—*Always*.
- 962. PARAMUS—ROUTE 17**—(843-3830). #1—*Tremors*. #2—*Leatherface: Texas Chainsaw Massacre III*. #3—*Downtown*. #4—*Tango and Cash*; *The Little Mermaid*.
- 963. RAMSEY—CINEMA**—(825-2000). *Always*.
- 964. RAMSEY—LOEWS INTERSTATE**—(327-0158). #1—*Ski Patrol*. #2—*Born on the Fourth of July*.
- 965. RIDGEFIELD—PARK 10**—(440-6661). #1—*The War of the Roses*. #2—*Driving Miss Daisy*. #3—*Everybody Wins*. #4—*Leatherface: Texas Chainsaw Massacre III*. #5—*Music Box*. #6—*Glory*. #7—*Internal Affairs*. #8—*Born on the Fourth of July*. #9—*Tango and Cash*. #10—*Ski Patrol*.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). Program Unavailable.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—*The War of the Roses*. #2—*Internal Affairs*. #3—*Everybody Wins*. #4—*Steel Magnolias*.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*Born on the Fourth of July*. #2—*All Dogs Go to Heaven*. #3—*The Little Mermaid*; *Steel Magnolias*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Blaze*. *The Little Mermaid*. #2—*The Texas Chainsaw Massacre III*. #3—*Tremors*; *Downtown*.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*The War of the Roses*. #2—*Always*. #3—*Music Box*. #4—*Ski Patrol*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(664-2221). #1—*Always*. #2—*Born on the Fourth of July*. #3—*The Little Mermaid*; *National Lampoon's Christmas Vacation*.
- 972. WESTWOOD—PASCAGO**—(664-3200). #1—*The War of the Roses*. #2—*Music Box*. #3—*Glory*. #4—*Tango and Cash*.

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# BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

## MPAA RATING GUIDE

G	General Audiences. All ages admitted.
PG	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R	Restricted. Under 17 requires accompanying parent or adult guardian.
X	No one under 17 admitted.

## NEW FILMS

\* New films recommended by *New York's* critic.

**ALWAYS**—(2 hrs. 2 min.; 1989) Shimmering images of daredevil firefighting pilots taking their planes right through flames and smoke give way to Steven Spielberg's pop mystical kitsch. Richard Dreyfuss is the ace pilot who takes one too many risks and dies gloriously; Holly Hunter his loyal girl, also an ace; John Goodman his roly-poly sidekick; and newcomer Brad Johnson the handsome young flyer who pursues Holly after Dreyfuss dies. Returning as an unseen presence, Dreyfuss has to give us the posthumous jealousy and help Holly find happiness with the new man. We seem to have a movie here about dead people learning not to be selfish. It's a character flaw that not all of us may need to face. *Always* looks great, but it is overwrought, hyped, and empty. Based on Victor Fleming's 1943 movie *A Guy Named Joe*. (1/18/90) PG-13. 12, 19, 22, 38, 61, 83, 200, 213, 304, 317, 406, 504, 515, 524, 603, 606, 608, 610, 612, 618, 631, 625, 631, 638, 700, 703, 705, 724, 753, 801, 808, 814, 820, 905, 917, 921, 956, 961, 963, 970, 971

**BACK TO THE FUTURE PART II**—(1 hr. 55 min.; 1989) In the original, Michael J. Fox's struggle to bring his parents together so they could mate and produce him had a wrenching force. And with that wild man Crispin Glover giving a painfully expressive performance as the wumpy father, the comedy veered recklessly into pathos and back. But the sequel is just noise and frenzied activity. Fox and Christopher Lloyd, as the mad doctor, fly forward and then backward into time, running into other versions of themselves from the first movie's trip back in time. The wild-eyed Lloyd, shouting gibberish, is desperately unfunny, and Fox is little more than a shuttlecock with mussed feathers. With Lea Thompson and Thomas F. Wilson as the heavy. Screenplay by Bob Gale. Story by Gale and Robert Zemeckis. Directed by Zemeckis. (1/21/89) PG. 19, 30, 108, 112, 300, 313, 320, 406, 505, 515, 524, 606, 608, 610, 612, 625, 627, 633, 634, 724, 753, 810, 905, 961, 963, 971

**BLAZE**—(2 hrs.; 1989) Playing Earl K. Long, the combustible Louisiana governor of the fifties, Paul Newman walks stiffly with his shoulders turned out and his arms hanging loose. The performance is extremely funny and deeply eccentric. This clowning old pol is not quite cynical. Earl is the man who delivers; he's even trying hard to deliver to his black constituents. More than 60, he falls for a fleshy young stripper named Blaze Scarr (Lolita Davidovich) and promptly

ruins himself. It's a great subject, but apart from Newman, *Blaze* isn't very good. Davidovich, though abundant, is not a sensual performer, and Newman has to carry their scenes by himself. Some of the political atmosphere is entertaining in a caricatured way—all the other politicians are racists or low hacks. Writer-director Ron Shelton sentimentalizes Earl as a martyr to racism and sexual hypocrisy. (1/15/90) R. 21, 36, 55, 85, 215, 507, 511, 601, 625, 904, 938, 965, 969

**BLOODHOUNDS OF BROADWAY**—(1 hr. 30 min.; 1989) The jazz age is ushered out on Broadway with bootleggers, mobsters, and femmes fatales. With Madonna, Julie Hagerty, and Matt Dillon. Screenplay by Howard Brookner and Colman DeKay. Dir. Brookner. PG.

**\* BORN ON THE FOURTH OF JULY**—(1 hr. 50 min.; 1989) Tom Cruise gives the performance of his life in Oliver Stone's pulverizing movie about Ron Kovic, a young Marine from Long Island who was wounded in Vietnam, paralyzed from the chest down, and lost his faith not only in the war but in God, Mother, and Country. Trying to stay inside Kovic's experiences, Stone has made one of the most powerful—and also one of the most relentless—movies we've ever seen in this country. Much of the time the camera is jammed up into people's faces, and the audience may feel as if it is in the grip of a brilliant monomania. The movie doesn't breathe. Still, there are sequences you will never forget, and Cruise, letting his voice go shrill with rage, is always moving, and sometimes heart-breaking. With Willem Dafoe and Caroline Kava. (12/18/89) R. 12, 19, 19, 41, 52, 65, 87, 106, 111, 112, 200, 206, 214, 218, 219, 220, 300, 302, 304, 309, 314, 317, 318, 322, 401, 406, 502, 503, 504, 505, 506, 517, 519, 523, 524, 528, 530, 532, 601, 606, 608, 610, 611, 612, 613, 617, 618, 619, 625, 639, 700, 706, 715, 716, 718, 722, 723, 724, 755, 800, 807, 809, 820, 902, 905, 914, 916, 917, 921, 931, 933, 951, 952, 961, 964, 965, 968, 971

**CAMILLE CLAUDEL**—(2 hrs. 49 min.; 1989) In French. Eng. subtitles. A romantic drama about the life of Rodin's mistress, the French sculptress Camille Claudel. With Isabelle Adjani. Screenplay by Bruno Nuytten and Marilyn Goldin. Dir. Nuytten. 50

**\* CRIMES AND MISDEMEANORS**—(1 hr. 44 min.; 1989) Woody Allen's most ambitious and complexly organized work yet. The principal character, Judah Rosenthal (Martin Landau), a rich, distinguished doctor, is getting trouble from his mistress (Anjelica Huston), who can't wait anymore for Judah to leave his wife (Claire Bloom) and is threatening to expose his sins. Enraged by her demands, Judah begins to listen to his toughish brother (Jerry Orbach), who proposes that Delores be gotten rid of. In a richly developed subplot, Cliff (Woody Allen), a high-minded but bitterly envious documentary filmmaker, tries to do in the subject of his latest film—his egotistical brother-in-law Lester (Alan Alda), who creates Emmy-winning sitcoms—and also match from under Lester's nose the producer of the film, Halley (Mia Farrow). What holds the two disparate stories together is not so much the occasionally overflying characters as Woody Allen's fascination with the drama of winners and losers in a world without safety nets. The movie asks such things as: Is there any real punishment for crime? Is God, or anyone else, keeping score? The philosophical debate on crime and its consequences is woven into the plot—in fact, it is the plot. The resolution of these questions is the movie's main line of suspense. (10/23/89) PG-13. 13, 43, 64

**DOWNTOWN**—(1 hr. 37 min.; 1990) A naive, gootwee Philadelphia cop is saddled with a tough, streetwise rookie. With Forest Whitaker and Anthony Edwards. Screenplay by Nat Mauldin. Dir. Richard Benjamin. R. 20, 31, 87, 106, 109, 111, 112, 200, 209,

210, 211, 213, 218, 219, 220, 222, 300, 304, 306, 312, 313, 316, 317, 406, 504, 505, 517, 523, 530, 532, 606, 608, 611, 621, 625, 631, 634, 706, 711, 724, 803, 810, 815, 902, 903, 910, 913, 921, 933, 962, 969

**\* DRIVING MISS DAISY**—(1 hr. 45 min.; 1989) In Bruce Beresford's mild but pleasing adaptation of Alfred Uhry's play, the great Jessica Tandy plays a wealthy old Georgia widow of German-Jewish descent, and Morgan Freeman her black chauffeur of many years. The movie, passing in time from the fifties through the civil-rights period, lovingly measures the precise shadings of irritation, affection, and dependence that flow back and forth between the two characters as they shift, ever so slowly, from mistress and servant to friends. (12/18/89) PG. 7, 19, 46, 63, 85, 210, 219, 220, 301, 310, 406, 505, 516, 524, 527, 533, 603, 606, 608, 612, 619, 620, 623, 625, 700, 707, 709, 808, 819, 821, 904, 961, 965

**\* DRUGSTORE COWBOY**—(1 hr. 40 min.; 1989) Matt Dillon and Kelly Lynch as a stoned young couple—Bonnie and Clyde for the pill-headed age. They spend their days plotting the ripoffs and getaways that make up a druggie's weirdly purposeful existence. Set in Portland in the seventies (before crack changed the drug scene), and based on an unpublished novel by James Fogle, a lifetime addict and thief currently serving a 22-year term in Walla Walla, *Drugstore Cowboy* doesn't offer the usual warnings and clichés. Much of the movie plays at the edge of absurdist comedy. The writer-director Gus Van Sant Jr., working on Fogle's material with screenwriter Daniel Yost, tries to capture the pill-head's life from the inside. Van Sant sees the characters as gallant losers—stupid, perhaps, but not entirely without courage. (10/9/89) R. 4, 38

**\* ENEMIES, A LOVE STORY**—(1 hr. 58 min.; 1989) In Paul Mazursky's superb adaptation (with Roger L. Simon) of Isaac Bashevis Singer's 1973 novel, survivors of the Nazi Holocaust, washed up on the shores of New York in the late forties, look at the teeming, prosperous society around them with a mixture of fearfulness and hope. The war is over and they can breathe—but they are afraid to breathe too deeply. Sex is the one thing they trust. Mazursky catches the healing spirit of Singer's lushness, convincingly presenting sex as the life force at work. Having been saved from the Nazis by his Polish servant, Herman Broder (Ron Silver) lives with the adoring woman on Coney Island. A down-at-the-heels literary man, Herman rushes off to the Bronx to see his passionate mistress (Lena Olin). Then his naughty first wife (Anjelica Huston), whom he has long thought dead, shows up on the Lower East Side. The period recreation that Mazursky's team has put together is gloriously perfect. Instead of going for low farce, Mazursky plays the man-with-three-women situation with deepest feeling. *Enemies* is a beautiful, full-blooded success. (12/18/89) R. 4, 19, 43, 48, 110, 206, 219, 304, 309, 314, 608, 616, 708, 723, 816, 920, 961

**EVERYBODY WINS**—(1 hr. 45 min.; 1990) A detective and a schizophrenic prostitute uncover a small-town murder scheme. With Nick Nolte and Debra Winger. Written by Arthur Miller. Dir. Karel Reisz. R. 13, 18, 24, 34, 62, 85, 109, 112, 210, 214, 217, 220, 313, 505, 512, 523, 530, 606, 608, 616, 621, 635, 702, 706, 714, 753, 800, 805, 807, 902, 904, 916, 918, 919, 933, 938, 950, 952, 953, 960, 965, 967

**\* THE FABULOUS BAKER BOYS**—(1 hr. 54 min.; 1989) For fifteen years, Frank Baker (Beau Bridges) and his brother, Jack (Jeff Bridges), have been working together as a two-piano team, doing the same moldy patter night after night in noisy Seattle hotel lounges for people who talk through their act. Frank is the musician as suburbanite; he's long stopped caring, or noticing, that the act is musically pathetic. Grouchy and silent, brother Jack seems to be punishing himself

with isolation and loneliness. The musical talent, the idealism and courage are buried deep within him. The boys are roused from their sleep by Susie Diamond (Michelle Pfeiffer), a singer who joins the act. The romantic suspense is terrific. Will Jack and Susie, hipsters alive in talent and temperament, make it together? Pfeiffer gives a taut, thrilling performance; the even sings well. In the end, *The Fabulous Baker Boys* is both hard-nosed and lyrical, both bluesy and exhilarating. In fact, it's a bloody miracle. Steve Kloves, the 26-year-old writer-director, has made a portrait of show-business seediness charged with romantic longing. Photographed by Michael Ballhaus. (10/16/89) R, 4

**\*FAMILY BUSINESS—**(1 hr. 55 min.; 1989) Sean Connery, Dustin Hoffman, and Matthew Broderick are not remotely possible as the three male generations of a single family, but they are so enjoyable in Sidney Lumet's family thriller that the implausibility mattered little. The story, based on a Vincent Patrick novel, is about the irresistible excitement of criminality and the jealousies and tensions between generations. As the roistering old reprobate, Connery has the broadest lines and delivers them superbly; Hoffman is complexly moving in the pivotal role of a man with lacerous instincts who has forced himself to go straight; and Broderick is steady and strong as his gently brought-up son. See this movie. It's better than reviewers have said. Both Patrick's script and Lumet's direction are pungent and deeply rooted in time and place—in New York Irishness and Jewishness. And the allure of crime—the way it strikes some people as the ultimate source of happiness—has never been made clearer. (1/8/90) R, 51, 602, 610, 812, 906, 921, 959

**\*FLAME IN MY HEART—**(1 hr. 50 min.; 1990) In French, Eng. subtitles. A Parisian actress struggles to release herself from one lover, only to become obsessed with another. With Myriam Mézières. Screenplay by Mézières. Dir. Alain Tanner. 5

**GLORY—**(2 hrs. 2 min.; 1989) In this sturdy mediocre, sometimes moving spectacle film about the first black regiment raised in the North during the Civil War, the roles are a series of stock characters borrowed from World War II platoon movies. Matthew Broderick is the son of an aristocratic Massachusetts family who winds up in command of the unit. Denzel Washington is a cynical escaped slave who has to be taken down a peg by Morgan Freeman a wise old man who holds everything together. Andre Braugher an effete black intellectual who needs to find his manhood, and so on. Edward Zwick, the TV whiz responsible for *thirtysomething*, doesn't rise to the imaginative level required by his noble subject. The movie is stiffly staged and written; the actors, however, manage to make the most of their restrictive roles. (1/8/90) R, 18, 33, 60, 85, 112, 206, 209, 210, 214, 219, 302, 304, 312, 314, 406, 505, 512, 514, 527, 530, 608, 702, 706, 708, 724, 802, 817, 820, 920, 921, 937, 961, 965, 972

**HARLEM NIGHTS—**(1 hr. 50 min.; 1989) This promisingly swank fantasy of black club owners and white gangsters in thirties Harlem falls quickly into racial and sexual taunting of frightening crudity. Eddie Murphy the mass-entertainment genius seems to be turning into Eddie Murphy the pop demagogue. With Richard Pryor, Danny Aiello, Redd Foxx, and Della Reese. Written and directed by Murphy. (12/1/89) R, 36, 108, 112, 530, 913

**\*HENRY V.—**(2 hrs. 15 min.; 1989) A triumphant new version of Shakespeare's great war play directed by and starring the audacious 26-year-old Irish actor Kenneth Branagh, who goes up against Laurence Olivier's famous 1944 film—and performance—and does it well. Branagh's is a tragic, modern view—war not as glory but as miserably silly in the end. He keeps the camera generally close to the actors; the readings are a little scaled down, and sometimes surprisingly intimate for this most public of Shakespeare plays. Still, these are English classical actors, and they don't go in for sycophantic horsing around. Branagh himself, stubby, with a round jaw and close-set pale blue eyes, has a Cagneyish pugnativeness about him. His young king lacks the romance that Olivier brought to the role, but he's tougher and smarter. As an actor, Branagh's attack offers simplicity, less variety and rhetorical resourcefulness than Olivier, but power enough. All in all this is rowdy, direct, mid-career Shakespeare, popular in the best way. One mistake: Branagh stages the battle of Agincourt

in modernist, absurdist-tragic style, yet his battle couldn't possibly have resulted in the one-sided English victory that he shows us. Still, it's a thrilling achievement, passionately acted and deeply human. With Judi Dench, Robert Stephens, and Ian Holm. (11/27/89) R, 45, 308, 323, 524, 935

**INTERNAL AFFAIRS—**(1 hr. 55 min.; 1989) Reviewed in this issue. 18, 24, 32, 105, 108, 112, 200, 203, 211, 215, 217, 218, 222, 224, 304, 305, 306, 314, 315, 406, 504, 506, 512, 517, 524, 530, 601, 606, 608, 616, 635, 638, 709, 713, 718, 723, 755, 801, 810, 816, 818, 819, 902, 903, 905, 911, 921, 950, 950, 953, 961, 965, 967

**Labyrinth of Passion—**(1 hr. 50 min.; 1982) In Spanish, Eng. subtitles. A madcap adventure set in Madrid involving a laundress, an empress, a punk, and a gynecologist. With Antonio Banderas. Written and directed by Pedro Almodóvar. 5

**\*THE LITTLE MERMAID—**(1 hr. 22 min.; 1989) A musical animation feature—a completely pleasant amalgam of Disney expertise and Broadway smarts. A rebellious young mermaid, Ariel (the voice of Jodi Benson), who longs for human contact, falls in love with a seafaring prince. She makes a deal with the underwater sea witch Ursula (Pat Carroll), who allows her to attain human form, but only on three days and without her beautiful voice. If Ariel can't get the prince to kiss her within that time, she belongs to Ursula forever. Apart from the bland hero and heroine, the characters are consistently funny. Pat Carroll is an uproarious wack. Samuel E. Wright does the voice of the huffy, put-upon carp, Sebastian, and Buddy Hackett, at his delicious best, is Scuttle, a seriously confused sea gull. The musical numbers, by the team of Alan Menken (composer) and Howard Ashman (lyricist), are immensely engaging. *The Little Mermaid* offers intelligence and honest delight. A written and directed by the animation veterans Ron Clements and John Musker. Based on the fairy tale by Hans Christian Andersen. (12/4/89) G, 13, 20, 37, 40, 66, 85, 112, 211, 212, 218, 219, 220, 308, 401, 504, 513, 520, 523, 530, 606, 608, 611, 631, 625, 631, 636, 705, 709, 714, 715, 759, 803, 812, 815, 818, 900, 918, 930, 933, 938, 950, 962, 968, 969, 971

**LOOK WHO'S TALKING—**(1 hr. 50 min.; 1989) Amy Heckerling's hit comedy is often dumb and obvious, but the ideas keep flowing, and some of them are charming. The spermatozoa swimming uphill for their meeting with destiny have a fine rah-rah spirit; the baby talk to themselves is a gem; and there are almost works. Kirstie Alley is pleasant but uninspired as a woman with no taste in men, but John Travolta is extremely charming as an unassuming young man born to be a father. Audiences yearn openly for the two to join in marriage. With George Segal as a sexual con artist. (11/13/89) PG-13, 37, 42, 112, 220, 521, 530, 606, 608, 919, 930, 953

**MUSIC BOX—**(1 hr. 50 min.; 1989) If writer Joe Eszterhas and director Costa-Gavras had anything profound in mind when they set out to make this movie, they managed to conceal it. The picture is essentially a courtroom drama about a Hungarian émigré (Armin Mueller-Stahl) who may or may not have been a war criminal during Hungary's Fascist period and his American-born daughter (Jessica Lange), a lawyer who defends him when the United States tries to strip him of his citizenship. Was he or wasn't he? And will she continue to love and support him if he was? The movie doesn't investigate the truly interesting question, which is how monstrousness and love can coexist in the same person. Taut, well acted, but not more penetrating than a good TV movie. With Frederic Forêt. (1/15/90) R, 18, 49, 89, 110, 200, 203, 212, 215, 219, 220, 307, 312, 313, 505, 512, 519, 523, 524, 525, 533, 606, 613, 621, 635, 702, 703, 709, 713, 724, 755, 801, 808, 822, 902, 904, 937, 952, 961, 965, 970, 972

**\*MY LEFT FOOT—**(1 hr. 43 min.; 1989) An old-fashioned great movie. So much emotion combined with so little self-consciousness now seems a rarity in art, a gift from an earlier, less knowing age. Daniel Day-Lewis does a fiery, physically awesome impersonation of the real-life Irish painter and writer Christy Brown, who was born with cerebral palsy and could freely move only his left foot. *My Left Foot* transcends questions of taste. Christy's fierce desire, emerging from the harsh Irish milieu, burns like raw whiskey, which, taken neat, washes away double self-pity and embarrassment. With the late Ray McKinnley—beefy, red-faced, menacing—as Christy's father, an overbearing man who has a force of prudish life in him

that fills Christy, fighting him off, with rage and ambition; and Brenda Fricker as his supportive mother, who never doubts his intelligence. The Irish theater director Jim Sheridan (he also wrote the screenplay with Shane Connaughton) works cleanly, with strength, simplicity, and fullness of emotion. This film about disease is one of the least sickly movies ever made. (11/13/89) R, 719, 753

**MYSTERY TRAIN—**(1 hr. 50 min.; 1989) Clever, almost haunting, but definitely not a movie to see after a poor night's sleep. Jim Jarmusch's latest minimalist comedy is set in Memphis, which is still haunted by the blues and the early days of rock. Three separate stories, laid end to end (rather than intercut), all conclude at the old Arcade Hotel, with Screamin' Jay Hawkins, an authentic wild man from early rock days, appearing as a night clerk. In the first episode, a young Japanese couple (Yuki Kudo and Masatoshi Nagase), dazzled at being in the cradle of Elvis and Carl Perkins, search for memories, but come up empty. In the second, a young Italian woman (Nicolaeta Braschi) is another of Jarmusch's Europeans wandering forlornly among the cultural detritus of America. In the third—the most developed and funniest—a morose Brit, Johnny (Joe Strummer), accompanied by his anxious brother-in-law (the comic Steve Buscemi) and a black friend (Rick Aviles), shoos a liquor-store clerk who makes a racist remark. This episode has the contours of a classic absurdist fable, but the movie as a whole is a wfully mild, Jarmusch pastiche, teasing games with our expectations. With Cinqela Lee as Screamin' Jay's sickle. (10/20/89) R, 82

**\*THE PILOT AGAINST HARRY—**(1 hr. 21 min.; 1989) Michael Roemer's lost-and-found movie (shot in 1949 but completed only last year) is a bustling satirical comedy about a small-time Jewish gangster, Harry Plotnick (Martin Pines), who comes out of prison only to discover that his prosperous Bronx numbers racket has fallen apart. Even worse, Harry's upwardly mobile family seems determined to shame him into virtue. He's bullied by charity organizers, surrounded by helpful, sycophantic people who reform him and destroy him. The movie teases the implacably respectable and right-minded spirit of middle-class American Jewishness. Roemer works in loosely constructed talk-leak-like scenes with odd characters running in and out and pushing Harry to the corners of his own life. The story is there, and the jokes are there, but to fully enjoy everything the audience has to share Roemer's love of close observation. With a cast of amateur and professional actors. Excellent black-and-white cinematography by Robert M. Young. (1/15/90) R, 82

**\*ROGER & ME—**(1 hr. 45 min.; 1989) Bitterly funny documentary about corporate heartlessness and urban folly. Journalist Michael Moore, returning home to Flint, Michigan, in 1986, at the time of massive General Motors layoffs in the auto plants there, attempted to confront GM chairman Roger Smith and bring him to Flint to see the effects of what he had done. With thousands unemployed, the city has fallen, on the one hand, into crime and despair, and, on the other, into a weird age-of-Reagan mood of public relations uplift. No fewer than three goofy, multimillion-dollar urban-renewal projects were undertaken, with the aim of turning ruined Flint into a dazzling tourist mecca. Having failed at manufacture, America turns to gaudy media fantasies as a substitute. Essential. Unforgettable. R. (12/18/89) R, 18, 85, 219, 301, 309, 303, 505, 524, 608, 706, 723, 904, 961

**\*SEX, LIES, AND VIDEOTAPE—**(1 hr. 40 min.; 1989) The four principal characters—a beautiful, frigid wife (Annie MacDowell), her adulterous husband (Peter Gallagher), her vengeful sister (Laura San Giacomo), and a wounded but clever doctor (James Spader) who fascinates the women—talk softly to one another, about one another, and finally about themselves, and we are drawn by a gentle but insistent hand into a labyrinth of lust and betrayal. The 26-year-old Steven Soderbergh, in his debut feature, puts us at the trace. He brings us so close to the characters that they seem transparent to us, yet he doesn't go in for that wrenching John Cassavetes stuff, pulling out revelations with iron punches. The minor penalty of Soderbergh's youth is his occasionally gummy sentimentality. Still, Soderbergh makes many uses of the videotape, and the whole movie is so well acted and written that the siller ideas pass by easily. Shot in Baton Rouge. (8/7/89) R, 4, 55

**SKI PATROL—**(1 hr. 45 min.; 1990) The comic adventures of a ski patrol team. With Roger Rose and Ray

**Walton** Screenplay by Steven Long Mitchell and Craig W. Ryan. Sickle. Dir. Richard Correll. PG. 38, 112, 120, 401, 513, 521, 523, 530, 534, 606, 621, 714, 706, 919, 933, 938, 964, 965, 970.

**STEEL MAGNOLIAS**—(1 hr. 45 min.; 1989) Excruciatingly dull all-star rubbish about six gals from the South who gather at a beauty parlor in a small Louisiana town to bitch at one another and chew over their lives. Robert Harley's maternal may work on stage, but it's wildly over-explicit and charmless on screen. Young Julia Roberts, a diabetic, marnes and, against the advice of her mother, Sally Field, conceives a child. The pregnancy, it seems, threatens her life, but all she wants in life is a baby. So her mother becomes a saint for trying to save her by giving her one of her own kidneys. This tragedy, more embarrassing than enlightening, is embedded in a thick merriment of unbelievably tedious gossip and banter. The town itself looks like a theme park; the men added to the story are merely negligible. With Shirley MacLaine, Olympia Dukakis, and Darryl Hannah. Directed by Herbert Ross. (1/27/89) PG. 19, 37, 60, 302, 307, 308, 309, 501, 504, 512, 514, 520, 523, 525, 533, 534, 600, 621, 703, 709, 714, 715, 722, 759, 805, 816, 921, 932, 967, 968.

**STORY OF WOMEN**—(1 hr. 50 min.; 1989) In French, Eng. subtitles. Desperately poor, Marie (Isabelle Huppert) lives in a drab little town near Dieppe during the German occupation of France. Her husband is away at wars, and she's knitting for them, often doing abortions in her kitchen. Eventually she is denounced and executed for murder by the Vichy government. (Marie is based on an actual woman, Marie-Louise Giraud, certain aspects of whose life have been fictionalized by director Claude Chabrol and screenwriter Claude Tavarnier.) The movie is about a woman's amoral instinct for survival in wartime and the hypocritical judgment men impose on her. The filmmakers are not building sympathy for Marie; we're meant to see her as wartime woman in *extrema*, and, as such, essentially honorable. An honest, often brilliant, but bleak and remorseless movie. (10/30/89) R.

**STRIKE IT RICH**—(1 hr. 27 min.; 1990) In Monte Carlo in the fifties, a newly-rich couple have dinner when the husband goes overly-fond of the gambling tables. With Molly Ringwald, Robert Lindsay, and Sir John Gielgud. Dir. James Scott. PG. 6, 61.

**SWEETIE**—(1 hr. 30 min.; 1990) Reviewed in this issue. R. 81.

**TANGO AND CASH**—(1 hr. 38 min.; 1989) Two of Los Angeles' top rival cops are forced to work together to survive. With Sylvester Stallone, Kurt Russell, and Jack Palance. Screenplay by Randy Fedden. Dir. Andrew Konchalsky. R. 3, 19, 33, 44, 66, 89, 105, 106, 109, 111, 112, 112, 112, 120, 204, 208, 209, 214, 219, 222, 300, 303, 304, 306, 312, 313, 316, 406, 503, 506, 510, 517, 523, 530, 530, 530, 603, 606, 680, 610, 619, 625, 634, 706, 708, 723, 724, 756, 759, 805, 810, 815, 818, 900, 902, 904, 911, 933, 962, 965, 972.

**TEENBOYS**—(1 hr. 40 min.; 1990) Two handymen inadvertently become heroes when Earth is invaded by creatures from beneath the planet's surface. With Kevin Bacon and Michael Gough. Screenplay by Brent Maddock and S. S. Wilson. Dir. Ron Underwood. R. 38, 31, 52, 68, 89, 91, 105, 107, 109, 112, 200, 204, 208, 211, 213, 218, 220, 222, 313, 315, 317, 400, 510, 511, 513, 523, 530, 601, 606, 608, 611, 621, 631, 706, 709, 712, 724, 753, 803, 902, 903, 905, 913, 917, 921, 950, 953, 958, 962, 969.

**TRIUMPH OF THE SPIRIT**—(1 hr 50 min.; 1989) The true story of Balkan boxer champion Salom Arouch, who fought more than 200 bouts while interned in Auschwitz to keep himself and his family alive. With Willem Dafoe, Edward James Olmos, and Robert Loggia. Screenplay by Andrzej Krakowski and Laurence Heath. Dir. Robert M. Young. R. 54.

**TRUE LOVE**—(1 hr. 44 min.; 1989) The final days leading up to a big Italian wedding expose the fiancés' doubts about each other and create havoc in both families. With Annabella Sciorra and Ron Eldard. Written by Nancy Savoca and Richard Guay. Dir. Savoca. R. 18, 38.

**VALMONT**—(2 hrs. 14 min.; 1989) Lavish, beautifully shot, but rather amorphous version of Choderlos de Laclos's brilliant eighteenth-century novel, *Les Liaisons Dangereuses*, which was made into the incisive and challenging *Dangerous Liaisons* only a year ago. Jean-Claude Carrière's dialogue is mostly too ordinary for pre-revolutionary French aristocrats. Director Miles

Forman puts in endless amounts of exuberant detail, but works with a deficient sense of character. The two cynical aristocrats, the Marquise de Merteuil (Annette Bening) and Valmont (Colin Firth), play with the romantic affection of young Céline (Fanny Bulek), who says that she is fifteen but looks about thirteen. This Valmont is a handsome but uninteresting, reckless young man. Bening, a very American-looking Merteuil, paces everything at the same languorous tempo. Meg Tilly is the virtuous Madame de Tourvel. The movie is pretty, but almost completely trivial. Photography by Miroslav Ondricek. (10/20/89) R. 4.

**★ THE WAR OF THE ROSES**—(1 hr. 56 min.; 1989) If nothing else, this establishes that Danny DeVito is not an imposter in a director's chair. The early scenes detailing the marriage of Oliver (Michael Douglas) and Barbara Rose (Kathleen Turner) are well written, nicely acted, and psychologically convincing, but from the middle on, the movie goes way out of whack. The early strategy of showing how a "perfect" marriage can come apart loses its balance when the Turner character retreats unaccountably into utter coldness; and when the two begin playing grizzly tricks on one another, the movie changes its style from realistic comedy to gothic sadism, and we check out in a altogether. Sour screenplay by Michael Leese. (1/8/90) R. 6, 10, 19, 25, 33, 33, 53, 68, 106, 106, 106, 203, 203, 204, 212, 213, 218, 219, 300, 302, 304, 310, 314, 317, 318, 320, 322, 402, 406, 501, 503, 513, 513, 514, 516, 517, 520, 527, 533, 533, 600, 606, 608, 610, 611, 612, 616, 618, 619, 625, 627, 627, 634, 636, 636, 705, 706, 708, 709, 712, 713, 714, 715, 721, 723, 724, 756, 756, 759, 802, 809, 817, 819, 820, 900, 902, 904, 920, 921, 933, 937, 956, 961, 965, 967, 970, 972.

**WE'RE NO ANGELS**—(1 hr. 45 min.; 1989) Two escaped convicts disguise themselves as priests in a small town in 1935. With Robert De Niro, Sean Penn, and Demi Moore. Screenplay by David Mamet. Dir. Neil Jordan. PG-13. 36, 53, 610.

**THE WIZARD**—(1 hr. 37 min.; 1989) A thirteen-year-old boy helps his troubled younger brother fulfill his dream of visiting California. With Fred Savage, Beau Bridges, and Christian Slater. Screenplay by David Chisholm. Dir. Todd Holland. PG. 112, 533, 605, 625, 627, 953, 958.

**★ WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN**—(1 hr. 28 min.; 1989) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the best boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In modern-day Madrid, Pepa (the great Carmen Maura), an actress, is abandoned by her boyfriend, who does voice-overs for TV commercials. As people of all shapes and sizes gather in her apartment, there's a touch of thirties Hollywood in the frantic pace and the heaped adjectives. Almodóvar draws on the comic advantage of gay sensibility—life as passion, as color, as outrage and scandal, and as fun. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. (11/21/89) R. 5.

## REVIVALS

**APOCALYPSE NOW**—(2 hrs. 30 min.; 1979) For three-quarters of its length, Francis Coppola's war is masterful—a tragic, surreal Vietnam War epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando, and Robert Duvall. 47.

**BOR LE FLAMBEUR**—(1 hr. 40 min.; 1955) In French, Eng. subtitles. A great film, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob, a silver-haired gambler, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsaken—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about love/love Paris. 11.

**BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the poetry-quoting Annie, who each year selects a young man from the Durham Bulls baseball team—as her

lover of the season—(2 hrs. then teaches the young man this year's "Nuke" Lalooah, a gangly young pitcher (Tim Robbins)—about love and baseball. Crash Davis (Kevin Costner), a longtime minor-league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie offers a nostalgic poetry of the game that is lovely and pure. 2.

**CIRCLE OF DECEIT**—(1 hr. 48 min.; 1982) In German, Eng. subtitles. A powerful philosophical film about a West German journalist (Bruno Ganz) who covers the war between Christians and Moslems in Lebanon. Director Volker Schlöndorff sends the journalist wandering through the ruined landscape of Beirut as it comes alive with terror and violence at night. Appalled by atrocities committed by Christians, the journalist frets over his own lack of commitment and lumens European impotence and voyeurism. With Hanna Schygulla. 9.

**FELLINI SATYRICON**—(2 hrs. 9 min.; 1970) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. A grotesque and at times so-so work, but pictorially spectacular. Dir. Federico Fellini. 11.

**FIVE EASY PIECES**—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped presaging European cinema. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil engineer. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. 2.

**MARRIED TO THE MOB**—(1 hr. 43 min.; 1988) In this altogether pleasant Jonathan Demme comedy, Michelle Pfeiffer plays a Mafia wife who's grown tired of big money. When her Mafia-husband husband is murdered by boss Tony "The Tiger" Russo (Dean Cain), she tries to lose herself on the Lower East Side, but neither Tony nor the FBI will leave her alone. As a gung-ho young Fed who falls for her, Matthew Modine is gaily charming. This is slapstick romantic comedy at its best, borne aloft by Demme's love of kitsch. 2.

**THE POSTMAN ALWAYS RINGS TWICE**—(2 hrs. 3 min.; 1980) A fancifully paced, humorless, grungily naturalistic version of James M. Cain's novel. Director Bob Rafelson and screenwriter David Mamet (the playwright) treat the story as if it were written by Sophocles or O'Neill, yet add nothing that deepens Cain's entertaining but trashy fatalism. With Jack Nicholson and Jessica Lange. 2.

**SWANN IN LOVE**—(1 hr. 50 min.; 1984) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of Marcel Proust's colossal novel, *Remembrance of Things Past*. Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan (Ornella Muti). He tries to possess her, but she lies to him about her present amusements at the end of a long day they wind up in bed. So Proust's amazing fables of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie. 2.

**THE TIN DRUM**—(2 hrs. 22 min.; 1979) In German, Eng. subtitles. An anguished fab of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. It's so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem at times to be aimed at the wrong targets. Based on Günter Grass novel. Dir. Volker Schlöndorff. 2, 9.

**THE WOMAN NEXT DOOR**—(1 hr. 46 min.; 1981) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Françoise Ardant), once passionate in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's movie has its customary flumery and warmth, but it's missing a convincing representation of all-consuming passion. 47.

# THEATER

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### BROADWAY

#### Now Playing

**BLACK AND BLUE**—The multi-Tony-Award-winning musical, conceived and directed by Claudio Segovia and Hector Orezzola, stresses the raw power of traditional jazz and blues style; choreographed by Henry LeTang, Cholly Atkins, Frankie Manning, Fayard Nicholas. Featured in the cast are Ruth Brown, Linda Hopkins, Carrie Smith, Bunny Briggs, Ralph Brown, Lon Chaney, Jimmy Slyde, Dianne Walker, Cyd Glover, Savan Glover, and Dorneshia Sumbyer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$40 to \$50; Wednesday at 2, \$32.50 to \$42.50. Opened: 1/26/89. At the **Minikoff Theater**, 240 West 45th Street (869-0550). 2 hrs. 20 mins. ● **IRLS**

**CATS**—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats*, and presented with a first-rate cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. Monday through Friday (except Thursday evenings which are dark) at 8, Saturday at 2 and 8, \$32.50 to \$55; Wednesday at 2, Sunday at 3, \$27.50 to \$45. Opened: 10/7/82. At the **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● **IRLS**

**A CHORUS LINE**—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning long-running contemporary musical romance, conceived, directed, and choreographed by the late Michael Bennett, and now in its fifteenth year! The lyrics are by Edward Kleban and bounce most agreeably off Marvin Hamlisch's score. None of the original cast remains, but all the replacements are entirely satisfactory. Monday through Saturday at 8; Wednesday and Saturday at 2, \$40 to \$50. Opened: 7/25/75. At the **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. ● **IRLS**

**THE CIRCLE**—Stars Rex Harrison, Glynis Johns, and Stewart Granger form a triangle in a revival of W. Somerset Maugham's 1921 comedy, set in an elegant English country home, about elopements, liaisons, and unorthodox behavior in the upper classes, directed by Brian Murray—and its charm never fails. The performances are refreshing, and the sets (by Desmond Heeley), Jane Greenwood's costumes, and John Michael Deegan's lighting are perfect. Featured in the cast are Robin Chadwick, Patricia Connolly, Robertson Dean, Louis Turenne, Roma Downey, and Harley Venton. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$32.50 to \$42.50; Wednesday at 2, \$27.50 to \$37.50. At the **Ambassador Theater**, 219 West 49th Street (239-6200). 2 hrs. 30 mins.

**CITY OF ANGELS**—James Naughton and Gregg Edelman star in Larry Gelbart's thriller; music by Cy Coleman, lyrics by David Zippel, choreography by Walter Pinner, directed by Michael Blakemore. A combination of musical comedy and private-eye films of the 40s, it boasts a funny idea and slews of juncy one-liners. Featured in the cast are René Auberjonois, Randy Graff, Dee Hoty, and Kay McClelland. Tuesday through Saturday at 8, Saturday at 2, \$45 to \$55; Wednesday at 2, \$35-\$45. **Virginia Theater**, 245 West 52nd Street (977-9370). 2 hrs. 30 mins. **IRLS**

**A FEW GOOD MEN**—Tom Hulse stars in Aaron Sorkin's mystery of murder and military corruption offering nearly three crackling good hours of theater, with tension niftily interwoven with humor; directed by Don Scardino. For a 28-year-old novice playwright, Sorkin has done a bang-up job. Featured in the cast are Mark Nelson, Clark Gregg, Megan Gallagher, and Stephen Lang. Monday-Saturday at 8, Saturday at 2, \$30-\$40; Wednesday at 2, \$25-\$35. **Music Box**, 239 West 45th Street (239-6200). 2 hrs. 45 mins. **IRLS**

**GYPSY**—Tyne Daly stars as Rose, Jonathan Hadary is Herbie, and Crista Moore is Louise, who becomes Gypsy Rose Lee. Music by Jule Styne, lyrics by Stephen Sondheim, and a book by Arthur Laurents who has directed this 30th anniversary production. Featured in the cast are Tracy Verner, Robert Lambert, Barbara Erwin, Anna McNeely, Jana Robbins, and Ronn Carroll. Bonnie Walker has reproduced Jerome Robbins's original choreography. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$25 to \$50; Wednesday at 2, \$20 to \$45. At the **St. James Theater**, 246 West 44th Street (246-0102).

**GRAND HOTEL**—The Musical: By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. With a cast of twenty-nine, featuring Karen Akers, Liliane Montevicchi, Michael Jetz (who portrays a superbly dandy, sung, and acted bookkeeper), Jane Krakowski, Timothy Jerome, David Carroll, John Wyle, and Yvonne Marcuau and Pierre Dulac, (as a pair of super-smooth adagio dancers). Monday through Saturday at 8, Saturday at 2, \$45 to \$55; Wednesday at 2, \$37.50 to \$47.50. At the **Martin Beck Theater**, 302 West 45th Street (246-0102). 2 hrs. **IRLS**

**THE HEIST CHRONICLES**—Brooke Adams stars in Wendy Wasserstein's multi-award-winning, clever, funny, and sometimes even wise, play which celebrates a woman's wish to stand by her beliefs. It's awash in witty wise-cracks coming thick and fast from all directions, and provides an evening's entertainment everyone should get a kick out of; directed by Daniel Sullivan. Featured in the cast are David Pierce, Tony Shalhoub, Amy Aquino, Anne Lange, Deborah Hedwall, Marita Geraghty, and Tony Carlin. Opened: 3/9/89. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, \$25 to \$40. A playwrights Horizons production at the **Plymouth Theater**, 236 West 45th Street (239-6200). **IRLS**

**JEROME ROBBINS' BROADWAY**—The multi-award-winning revue, based on exciting excerpts from Robbins's many dance-oriented musicals from *A Funny Thing Happened on the Way to the Forum* to *West Side Story*, *Gypsy*, *Fiddler on the Roof*, *High Button Shoes*, *Billion-Dollar Baby*, *On the Town*, *Peter Pan*, and others. Featured in the cast are Tony Roberts, Faith Prince, Scott Wise, Alexia Hess, Michael Kubala, Karen Mason, plus a company of sixty-two dancers; choreographed and directed by Robbins with co-director Grover Dale. Monday through Saturday at 8, Saturday at 2, \$40 to \$46; Wednesday at 2, \$35 to \$50. Opened: 2/26/89. At the **Imperial Theater**, 249 West 45th Street (239-6200). 2 hrs. 45 mins. ● **IRLS**

**LEND ME A TENOR**—Chris Callen, Ron Holgate, Philip Bosco, Patrick Quinn, Jane Connell, and Jane Summerhays star in a comedy by Ken Ludwig, set in a luxurious hotel suite in the 1930s, about a glittering opera gala production that is placed in jeopardy when a famous tenor is unable to perform; directed by Jerry Zaks. Also in the cast are Wendy Makkena and Jeff Brooks. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, \$27.50 to \$37.50; Friday and Saturday at 8, \$30 to \$40; Wednesday at 2, \$25 to \$35. Opened: 3/2/89. At the **Roxy Theater**, 242 West 45th Street (239-6200). 2 hrs. **IRLS**

**M. BUTTERFLY**—Tony Randall and A. Mapa are now the stars of the multiple-award-winning play by David Henry Hwang which takes place at present in a Paris prison and in recall during the years 1960-70 in Beijing, at the time of an international spy scandal, adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are Pamela Payton Wright, Curt Kambalis, and George N. Martin. Monday through Thursday at 8, Saturday at 2, \$30.50 to \$40; Wednesday at 2, \$29.50 to \$37.50; Friday and Saturday at 8, \$32.50 to \$42.50. Opened: 3/20/88. At the **Eugene O'Neill Theater**, 230 West 49th Street (246-0220). 2 hrs. 35 mins. ● **IRLS**

**MEET ME IN ST. LOUIS**—George Hearn, Milo O'Shea, Charlotte Murrell, and Betty Garrett are the stars of a musical, set in 1903 St. Louis, based on Sally Benson's *The Kensington Stories*. Book is by the late Hugh Wheeler, music and lyrics (from the film) by Hugh Martin and Ralph Blane, who have also supplied ten new songs; directed by Louis Burke, choreography by Joan Brickhill. Featured in the cast are Donna Kane, Courtney Peldon, Juliet Lambert, Rachel Graham, Michael O'Steen, Peter Reardon, and Jason Workman. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3, \$30 to \$50. Opened: 11/2/89. At the **Gershwin**, 51st Street west of Broadway (246-0102). 2 hrs. 45 mins. **IRLS**

**THE MERCHANT OF VENICE**—Shakespeare's play, directed by Peter Hall, stars Dustin Hoffman as Shylock, Geraldine James as Portia, Leigh Lawson as Antonio, the Merchant, and Nathaniel Parker as Bassanio. Also in the cast are Ben Bower, Julia Swift, Michael Silberry, Leon Lissak, Richard Garnett, Francesca Buller, Michael Carter, Peter-Hugo Daley, Gordon Gould, Herb Donner, and Donald Burton. Monday through Friday at 8, Wednesday and Saturday at 2, \$35 to \$55; through 2/14. A Peter Hall production at the **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 50 mins. **IRLS**

**LES MISERABLES**—A musical, based on the Victor Hugo novel; the book by Alain Boublil and Claude-Michel Schönberg, with music by the latter and lyrics by Herbert Kretzmer; additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Craig Schulman as Jean Valjean, Peter Samuel as Javert, Laurie Ruckman as Fantine, Joe Locarno as Enjolras, also Hugh Panaro, Tracy Shayden, Ed Dixon, Evelyn Baron. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Monday-Saturday at 8, Saturday at 2, \$25-\$35; Wednesday at 2, \$22-\$47.50. Opened: 3/12/87. 200 tickets at \$16 available Monday through Thursday for students and senior citizens with valid I.D.'s at box office. At the **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. ● **IRLS**

**THE PHANTOM OF THE OPERA**—The Andrew Lloyd Webber/Harold Prince musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stalgae; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of



the Paris Opera and exercises a reign of terror. Featured in the cast are Cries Groenendael, Rebecca Luker, Kevin Gray, Marilyn Caskey, Nicholas Wyman, Leila Martin, David Romano, and Jeff Keller. Monday through Saturday at 8, Sunday at 2, \$35.50 to \$55; Wednesday at 2, \$30 to \$42.50. Opened: 1/26/88. At the **Majestic Theater**, 247 West 44th Street (239-6200), 2 hrs. 30 min. • • **IRLS**

**HUMORS**—Neil Simon's comedy takes place in Sweden's Landing, upstate New York, and revolves around an anniversary party, an errand gunshot, two mistaken affairs, a temporary hearing disorder, a lot of slamming doors, and a missing hostess; directed by Gene Saks. With Greg Mullavay, Catherine Cox, Alice Playton, Jennifer Harmon, Charles Brown, Richard Levine, Cynthia Darlow, Dan Desmond, Lisa Emery, Kathleen Marsh, and Timothy Landfield. Opened: 11/17/88. Monday through Saturday at 8, \$27.50 to \$40; Saturday at 2, \$25 to 35; Wednesday at 2, \$20 to \$32.50. **Ethel Barrymore Theater**, 243 West 47th Street (239-6200), 2 hrs. 15 min. • • **IRLS**

**SWEENEY TODD: THE DEMON BARBER OF FLEET STREET**—Both Guntton and Beth Fowler star in the Hugh Wheeler/Stephen Sondheim musical revolving about a chilling tale of lives and passions savaged by revenge; directed by Susan H. Schulman. Now it has surfaced again following a sold-out production at the York Theater. With SuEllen Estey, David Barron, Eddie Korbich, Gretchen Kinsley-Wehe, Michael McCarty, and Jim Walton. Tuesday-Thursday, Wednesday and Saturday, and Sunday, \$37.50; Friday and Saturday, \$45; through 2/25. **Circle in the Square, 50th Street**, west of Broadway (239-6200).

**THE A COMEDY**, written and directed by Jay Presson Allen, and starring Robert Morse, who, in an inspired performance, looks at two days in the life of Truman Capote based on letters and private papers from his estate. It takes place in Capote's United Nations Plaza apartment during the Christmas season, Monday through Saturday at 8; Saturday at 2, \$32.50 to \$40; Wednesday at 2, \$27.50 to \$32.50. **Booth Theater**, 239 West 45th Street (239-6200), 1 hr. 30 min.

## OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**THE AMERICAN PLAN**—Richard Greenberg's drama, set in the Catskills, tells about a German-Jewish woman who arrived here just before the war, her troubled daughter, and an All-American youth; directed by Evan Yonoules. Featured in the cast are Beatrice Winde, Eric Stoltz, Joan Copland, Rebecca Miller, and Tate Donovan. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; \$15; 1/23 through 2/18. **Manhattan Theater Club's Stage 11 at City Center**, 131 West 55th Street (246-0102).

**THE ART OF SUCCESS**—Tim Curry stars in Nick Dear's play which romps through 18th-century history with William Hogarth, Henry Fielding, and a crowd of whores, murderers and politicians; directed by Adrian Noble. Featured in the cast are Nicholas Woodson, Jayne Atkinson, Don R. McManus, Mary-Louise Parker, Patricia Kilgarriff, Suzanne Bertish, Daniel Benzali, Patrick Tull, and Jodie Lynne McClintock. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 2:30; \$32.50; through 2/11. At the **Manhattan Theater Club, Stage 1, City Center**, 131 West 55th Street (581-7907).

**AWAY ALONE**—Janet Noble's play about the growing number of illegal Irish immigrants rocking to our shores to flee the hardships of the current Irish economy; directed by Terence Maloney. Wednesday through Saturday at 8, Sunday at 2; \$15 and \$20. **Irish Arts Center**, 553 West 51st Street (757-3318).

**BABA GUYA**—Estelle Parsons stars in Steve Tesich's comedy about a woman bound and determined to adopt her very own family regardless of race, creed, color, or sanity; directed by Harris Yulin. Featured in the cast are Martha Gehman, Patrick Breen, Jack Wallace, Thom Sesma, David Clarke, Ron Faber, and Irving Metzman. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$16 to \$26. At the **Second Stage Theater**, 2162 Broadway (873-6103).

**CALIGULA**—Albert Camus's drama, set in the time of the decline, sexual and political excesses of the mad emperor which contributed to the fall of the Roman empire; directed by Robert Waring. With a cast of 30,

featuring Marc Geller as Caligula, John-Michael Lander as Scipio, Tarkan Demir as Helicon, Glen Schuld as Chere, and Bill Roulet as the Old Parric. Wednesday through Friday at 8, Saturday at 2 and 8, Sunday at 7; \$8; 1/31 through 2/4. **45th Street Theater**, 354 West 45th Street (279-4200).

**CARDBOARD DREAMS—Bradley and Beth and Arnold** are Steven Sater's three plays, performed in alternating repertory, about third-generation American children grown up and who, to the dismay of their parents, squander all that has been given to them; directed by Blynn Stevens. Featured in the casts are Anita Kal, Richard Thomsen, Jeffery Bender, Navida Stein, James Maxon, James Lush, Deanna Duclos, J. R. Nutt, Bob Alvi, Fabiana Furgal, and Cheryl Thornton. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; \$15 to \$17.50. At the **Judith Anderson Theater**, 422 West 42nd Street (279-4200).

**CARENOI**—A one-woman (Pamela Ross) classical musical play telling of the tempestuous secret life and loves of Teresa Carreno, a Venezuelan-born piano prodigy who attained international fame at the turn of the century; directed by Gene Frankel. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$20. At the **Intar Theater**, 422 West 42nd Street (279-4200).

**CLOSER THAN EVER**—A musical, featuring the songs of Richard Maltby Jr. and David Shire, that takes a look at urban life today; conceived by Steven Scott Smith and directed by Maltby; choreographed by Marcia Milgrom Dodge. With Brent Barrett, Sally Mays, Richard Muenz, Lynne Wintersteller. Tuesday-Saturday at 8, Saturday and Sunday at 3, Sunday at 7:30; \$32.50 (from 1/30), prices will be \$29.50-\$32.50. **Cherry Lane**, 38 Commerce Street (899-3020).

**THE DOCTOR'S DILEMMA**—Charles Keating stars in George Bernard Shaw's satire about a physician who's discovered a cure for tuberculosis but has medicine come to cure only one of his two suffering patients; directed by Larry Carpenter. Tuesday through Saturday at 8, Wednesday, Saturday, and Sunday at 2; \$18 to \$30; through 2/18. At the **Roundabout Theater**, 110 East 17th Street (420-1883).

**DR. JERKYL AND MR. HYDE**—An adaptation by George Osterman, based on the Robert Louis Stevenson tale; directed by Kate Stafford. Wednesday, Thursday, Friday, and Sunday at 8, Saturday at 7 and 10. **Ridiculous Theater Company** at the **Charles Ludlum Theater**, 11 Sheridan Square (564-8038).

**DRIVING MISS DAISY**—Frances Sternhagen, Alfred French, and Anderson Matthews are the stars of Al Furt's prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; \$30 to \$32.50. Opened: 7/24/87. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

**THE FANTASTICKS**—The longest running show on or off Broadway; a gracious and musical fable that has spawned plenty of talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the cast are Sharen Camille, Matthew Eaton Bennett, William Tost, George Riddle, Bryan Hull, Earl Levine, and Steven Michael Daley; Robert V. Ancient Smith is the narrator. Tuesday through Friday at 7:30 and Saturday at 7 and 10, Sunday at 3 and 7:30; \$25 to \$29; 5/3/80. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838).

**FORSIDEN BROADWAY 1990**—Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Baleske, Jeff Lyons, Marilyn Pasekoff, and Bob Rogerson, with Philip Fortenberry on piano. Tuesday through Friday at 8:30; Saturday at 7:30 and 10:30; Wednesday at 2:30; Sunday at 3:30; \$30 to \$35. Opened: 9/15/88. **Theater East**, 211 East 60th Street (838-9090).

**GOOSE! BEYOND THE NURSERY**—A musical, with book by Scott Evans and Austin Tichenor, music by Mark Frawley, where nursery rhymes of our youth are brought to the masses; directed and choreographed by Peter Genovese. The cast includes Adina Alex, David Schechter, Jeff Blumenkrantz, Jan Neuberger, Jennifer Leigh Warren, and Mark Lotito. Tuesday-Saturday at 8, Saturday and Sunday at 3; \$20; 1/24-2/11. **Theater at St. Peter's Church**, 54th Street and Lexington Avenue (688-4022).

**THE HAPPIEST GIRL IN THE WORLD**—A 1961 musical comedy based on Aristophanes' *Lysistrata*, with music

by Jacques Offenbach and lyrics by E. Y. "Yip" Harburg; book written by Fred Sady and Henry Myers; directed by Barbara Vann. The cast features James Barbour, Mackie Bobette, Jack Alexander, Gessie Lewis, Richard Domenico, Paul David Root, Aldous Jansziewicz, Maria Pechukas, Irene Califano, Heather Roberts, Michael Galante, Paul Murphy, and Lawrence Preston. Thursday through Saturday at 8, Sunday at 3; \$10 to \$12; through 1/28. At the **Medicine Show Theater**, 353 Broadway (431-9545).

**IMAGINING BRAD**—Peter Hedger's comedy tells of the friendship of two women whose travels through Nashville lead them to the discovery of an unusual but perfect man; directed by Joe Mantello. Featured in the cast are Erin Cressida Wilson, Sharon Ernster, and Melissa Joan Hart. Tuesday through Thursday at 8, Saturday at 2 and 8, Sunday at 3 and 7:30; \$22.50 to \$30. A Circle Repertory production at the **Players Theater**, 115 West 43rd Street (254-5076).

**JONQUIL**—Charles Fuller's drama depicting freed slaves through the time of emancipation to the turn of the century, part of his cycle called *W*; directed by Douglas Turner Ward. Featured in the cast are Curt Williams, Peggy Alden, Ed Wheeler, Cynthia Bond, Charles Weldon, Graham Brown, William Mooney, O.L. Duke, Iris Little-Roberts, and Amanda Jobe. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$25 and \$27.50; through 2/4. **Theater Four**, 424 West 55th Street (246-8545).

**JUAN BARIEN**—Conceived and written by Julie Taymor and Elliot Goldenthal, directed by Julie Taymor, story is set in a South American jungle and features a carnival/mass with giant puppets. Tuesday at 8, Wednesday at 2 and 8, Thursday at 6:30 and 9, Friday at 8, and Saturday at 2 and 8; \$20 and \$32; through 2/3. **Music-Theater Group** production at the theater at **St. Clement's**, 423 West 46th Street (924-3118).

**JUNO AND AVOS-THE HOPE**—The first Soviet rock musical, created by librettist/poet Andrey Voznesensky, composer Alexis Ribnikov, and director Mark Zakharov, choreographed by Bolshoi Ballet star Vladimir Vasiliev, and presented by the Moscow Lenin Komosol Theater, is a tale of Glasnost of the 1800s, wherein a young Russian count persuades the czar to permit him to sail his two ships to the new continent to establish open trade between Russia and the Western Hemisphere. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 2 and 7:30; \$25 to \$40; through 2/4. At the **City Center Theater**, 131 West 55th Street (581-7907).

**THE KATHY AND MO SHOW: PARALLEL LIVES**—Mo Gaffney and Kathy Najmy appear in sundry casts and vignettes describing some of the excesses plaguing modern-day America, using diverse character portrayals; directed by Paul Benedict. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; \$28 to \$30. Opened: 1/31/89. At the **Westside Arts Theater**, 407 West 43rd Street (541-8394).

**LEARN**—A radical adaptation of *King Lear*, gender-reversed and set in the American South in the late 1950s, conceived and directed by Lee Breuer, with Ruth Malczek in the title role, Bill Raymond as Goneril, Ron Vawter as Regan, Isabel Monk as Gloucester, Black-Eyed Susan as Albany, Kimberly Scott as Wanda, Lola Pashinski as Cordelia, and Ellen McCall as Eliza. Tuesday-Saturday at 8, Sunday at 3; \$18 to \$25; through 2/11. At the **Triplex Theater** in Tribeca, 199 Chambers Street (618-1988).

**THE LEGACY**—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; \$15. At the **National Black Theater**, 2033 Fifth Avenue (422-5615).

**LIFE IS A DREAM**—Pedro Calderon de la Barca's play recounts the story of a prince exiled at birth and raised in brutish isolation, whose return to his father's kingdom sets off violent revolution; directed by Eve Adamson. Featured in the cast are Craig Smith, Harris Berkmyer, Elise Stone, Jim Sterling, Carol Dearn, Chris Olsen, and others. Thursday through Saturday at 8, Sunday at 3; through 2/11. At the **Jean Cocteau** presentation at the **Bouwerie Lane Theater**, 303 Bowery (677-0060).

**THE LISBON TRIANGLE**—Terrence McNally's play (a sold-out hit recently at a downtown theater) again stars Anthony Heald and Nathan Lane, and tells of these opera fans fighting over divas and recordings and life in general; directed by John Tillingier. Tuesday

# THEATER

through Saturday at 8, Sunday at 7:30, Saturday and Sunday at 3, \$30 to \$32.50, through 1/28. At the **Promenade**, Broadway at 76th Street (588-1331).

**MACBETH**—The Number Twelve production in Joseph Papp's New York Shakespeare Festival series features Raul Julia in the title role, Melinda Mullins as the ambitious Lady Macbeth, William Conners-Roberts as Macduff, Mary Louise Wilson as both the First Witch and the Gentlewoman, and Larry Bryggman as Banquo; directed by Richard Jordan. Tuesday through Sunday at 8, Wednesday and Saturday at 2, Sunday at 3, \$31. At the **Public/Anscher Theater**, 425 Lafayette Street (598-7150).

**MAMA, I WANT TO SING, PART II**—Dennis Hanks stars in the fine gospel musical by J. Huggins (who is also the narrator) and Kenneth Koch, about a girl in the church choir who dreams of becoming a pop singer. Saturdays at 8. Opened: 3/23/83. After a brief hiatus, *Mama* resumes performances 2/2, with the same characters and 18 new gospel, rhythm & blues, and pop songs. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2814) ●●

**A MAN'S MAN**—Bertolt Brecht's 1926 antiwar comedy, with English version by Eric Bentley and music by Arnold Black; directed by Robert Hupp. Story is about the transformation of a porter into a human fighting machine; setting is India. Featured in the cast are Joe Menno, Craig Smith, Elise Stouffer, also Chris Oken, James Oden, Robert Iler, and Arthur D. Deerman, Harris Berenson, Angela Witala. Tuesday through Saturday at 8, Sunday at 3, \$15; 1/27 through 4/6. A Jean Cocteau Repertory presentation at the **Bouwerie Lane Theater**, 330 Bowery (477-0004).

**MOVING TARGETS**—A collection of short plays by Joe Pintauro, directed by Andre Emmeret, featuring a cast of five: Anita Gillette, Reed Birney, Mary Mara, Ron Fabor, and Ned Eisenberg. Tuesday through Saturday at 8, Sunday at 3, \$16 to \$20/through 2/11. Each focuses on a configuration of friends, families, and lovers. At the **Vineyard Theater**, 309 East 26th Street (353-3874).

**NUNSENSE**—Dan Goggin's musical adventures of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Featured in the cast are Valerie de Pena, Helen Baldassar, Sarah Knapp, Marilyn Ferraro, and Julie J. Hafner. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, \$30; Wednesday at 2, \$27.50; Friday and Saturday at 8, \$32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321) ●●

**OTHELLO**—Michael Rogers stars in the title role, Brian Reddy plays Iago and Olivia Birkeland is Desdemona; directed by William Gaskill. Others in the cast are Dan Cordile, Becky London, B. J. Brown, Jessica Hecht, Jonathan Nichols, Craig Woc, Robert Zuckerman, Max Jacobs, and Roger Bachtel. Thursday at 7, Friday and Saturday at 8, Monday through Friday at 10:30 a.m., \$18 and \$30; through 2/17. Theater for a New Audience production at the **CSC Theater**, 136 East 13th Street (228-6621).

**OTHER PEOPLE'S MONEY**—Jon Polito stars in Jerry Sterner's thoroughly professional piece of work, funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted. It's about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist, directed by Glona Muzio. Featured in the cast are Priscilla Lopez, Scotty Block, Arch Johnson, and James Murtagh. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7, \$33. Opened: 2/16/89. At the **Minetta Lane Theater**, 18 Minetta Lane (428-8899).

**PERFECT CRIME**—Warren Marsh's cat-and-mouse duel between a detective and a wealthy female psychiatrist, directed by Jeffrey Hyatt. With Catherine Russell, Brian Dowd, Marcus Powell, Lionel Chute, and the playwright. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2, \$25 to \$28. At the **Harold Clurman Theater**, 412 West 42nd (675-3401) ●●

**PROGRESS**—Doug Lucie's British comedy, in which a politically progressive London couple's marriage is disintegrating into a battle of the sexes; directed by Geoffrey Sherman. Featured in the cast are Nelson Avidon, Anne Bobby, Dana Van Fossen, Iva Broger, Joe Montello, John Curless, Edmund Lewis, Ray Vitta. Wednesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7, \$30 to \$40. At the **Hudson Guild Theater**, 441 West 26th Street (766-9811).

**REPETITORIO ESPAÑOL**—La Nona, Robert M. Cossa's black comedy about a family on the brink of financial ruin because of its grandmother's voracious appetite; directed by Braulio Villar. *Gloria Gonzalez's Cafe Con Leche* and *Padre Gomez y Santa Cecilia. Nelson 2 Rodrigues*, a double bill of Brazilian plays. *Mexico Romantico*, a revue directed by Rene Buch. *Puerto Rico. Encanto Y Cancion*, contemporary and traditional music and dances. *Havana Sing*, anthology of classical and popular Cuban songs and zarzuelas. In repertory through January. Phone theater for specifics. Friday and Saturday at 8, Sunday at 3 and 7, \$12-\$18. At the **Gramercy Arts**, 138 East 27th Street (889-2650).

**THE RETURN**—Frederic Glover's play about the conflict between Zionist leaders Chaim Weizmann and David Ben-Gurion as they strive to establish a Jewish state in Palestine; directed by Michael Bloom and starring Dominic Chianese and Joseph Ragno. Tuesday, Wednesday, Thursday, Saturday at 8, Sunday at 2 and 3, \$17 to \$20. At the **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

**SEX, DRUGS, ROCK AND ROLL**—Eric Bogosian explores three American obsessions (named in the title); directed by Jo Bonney. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3, from 1/30; \$25 to \$29.50. **Orpheum Theater**, 126 Second Street (477-2477).

**SLEEPING BEAUTY**—A pantomime staged in a style inspired by traditional Kabuki and Noh theater, with stylized movements, music and costumes. From a book adapted by Richard Shaw, with music and lyrics by George Harris. Tuesday-Thursday at 2, Saturday at 2 and 8, Sundays at 3, \$12 to \$15. Phone for specifics. **Haft Theater**, 227 West 27th Street (279-4208).

**SOME AMERICANS ABROAD**—Richard Nelson's comedy about a group of American academics on a whirlwind tour of Britain; directed by Roger Mitchell. Featured in the cast are Bob Balaban, Kate Burton, Ann Talmann, Cara Buono, Colin Smitton, Frances Conroy, Elizabeth Shue, Henderson Forsythe, John Rothman, Jane Hoffman, and John Bedford Lloyd. Tuesday through Saturday at 8, Saturday and Wednesday at 2, Sunday at 3; 2/11 through 4/29; \$30. A Lincoln Center production at the **Mitzi**, 150 West 65th Street (239-6230). **IRLS**

**SQUARE ONE**—Dianne Wiest and Richard Thomas costar in Steven Leitch's play about a young couple's relationship to each other's ideals and their way of life; directed by Jerry Zaks, choreography by Ann Reinking. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, \$30; from 1/25. At the **Second Stage Theater**, 76th Street and Broadway (307-7171).

**STEEL MAGNOLIAS**—Now in its third year, Robert Harling's play tells about a number of society matrons who discuss and enjoy life as they are beautified at the beauty salon the same day each week, directed by Pamela Berlin. Featured in the present cast are Rita Gardner, Dornie Jonner, Suzie Hunt, Jennifer Parsons, Anna Minot, and Rita Martinez. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7; \$30. Opened: 6/19/87. **Lucille Lortel Theater**, 121 Christopher Street (246-0102) ●●

**THE STRIKE**—Rod Serling's play about the Korean War and the pressures on a major when faced with a life-and-death command decision; directed by Thomas Bird. Tuesday through Saturday at 8, Saturday and Sunday at 2, \$20; through 2/11. **South Street Theater**, 424 West 42nd Street (869-4488).

**SUNSHINE**—William Mastrosimone's drama that traces the escape of a pleasure palace queen to the haven of a paramedic's home. The production values are fine, the play is never dull, not with the letter-perfect Jennifer Jason Leigh and John D'oe in the leads and Jordan Mott lending staunch support, all under Marshall W. Mason's imaginative and arresting direction, the dialogue stays lively. Tuesday through Friday at 8, Saturday at 2 and 8, Sunday at 3 and 7; \$22 to \$30; through 2/1. At the **Circle Repertory Theater**, 39 Seventh Avenue South (232-7119).

**TAMARA**—John Krizan's participatory adventure, directed by Richard Ross, replete with political intrigue and sexual unrest, is based on two days in the life of Polish artist Tamara (Elke Sommer), at an Italian villa, and lets the audience pursue any character it wishes throughout the fifteen rooms of the villa, be sure and wear comfortable shoes. Tuesday, Wednesday, Thursday at 8, Sunday at 3 and 7, \$10; Wednesday at 2, \$6; Friday at 8, Saturday at 5 and 9, \$75-\$120. Opened: 12/2/87. At the **Seventh Regiment Armory**, Park and 66th Street (286-8048) ●●

**TRAVELER IN THE DARK**—Marsha Norman's drama focuses on a brilliant surgeon (Dennis Parlati) who questions the meaning of life after failing to save the life of a colleague. Featured in the cast are Jeffrey Landman, Lynn Ritchie, and Jeffrey Landman; directed by D. Lynn Meyers. Wednesday, Friday, and Saturday at 8, Saturday at 3, Sunday at 2 and 7; through 1/28; \$15. **York & East 90th Street** (534-5366).

**TWENTY FINGERS, TWENTY TOES**—Story of the famous Hilton Sisters, Siamese twins joined at the lower half who appeared on the vaudeville circuit, and then courted for love, acceptance, and fame, written by the chortling Danacser and Bob Nigro. Featured in the cast are Ann Brown and Maura Hanlon as the twins, Roxie Lucas as the twins' greedy aunt, Jonathan Courie, and Paul Kandel. Tuesday-Thursday at 8, \$20; Friday at 8, Saturday at 6 and 10, Sunday at 3; \$22. **WPA**, 519 West 23rd Street (266-0523).

**VAMPIRE LESBIANS OF SODOM**—David Drake, Holly Fulton, Lawrence Roy Cockrum, Troy Britton Johnson, Charles Kelly, Matthew Lenz, Laurence Overmire, and Maryrose Wood are the capable stars of Charles Busch's funny and imaginative play, and also of his *Sleeping Beauty or Coma*, which follows, an equally funny little play; directed by Kenneth Elliott. Tuesday-Thursday at 8, Saturday at 7 and 10, Sunday at 3; \$24-\$29. Opened: 6/6/1989. **Provincetown Theater**, 133 MacDougal Street (477-5148). ●●

**WHEN SHE DANCED**—Marm Sherman's play, set in 1920s Paris, directed by Tim Lascombe, paints a day in the life of Isadora Duncan (played by Elizabeth Ashby). Featured in the cast are Jonathan Warber, Jacquelyn Beutrand, Clea Montville, Robert Dorfman, Robert Sean Leonard, Marcia Lewis, and Marcia Jean Kurtz. Choreography by Peter Anastos. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; \$22-\$24. **Playwrights Horizons**, 414 West 42nd Street (279-4201).

**ZORA NEALE HURSTON**—Laurence Holder's play about Zora, one of the most prolific black writers of the 1920s, starring Elizabeth Van Dyke and Tim Johnson; directed by Wynn Handman. Tuesday-Thursday at 11 a.m., Thursday-Saturday at 8, Wednesday at 2; Sunday at 3, \$16; through 2/25. At the **American Place** (upstairs), 111 West 46th Street (846-3074).

## OFF OFF BROADWAY

**ARIANO**—Richard Izquier's play examines a Puerto Rican yuppie and his obsession with skin color and acceptance by the "white world." Featured in the cast are Machete, Jose Maldonado, Candace Brecker, Eileen Galindo, Graciela Leube, Dams Brach, Jimmy Borbon, and Angel Salazar; directed by Vicente Casar. In Spanish: Saturday and Sunday at 2:30 and 8:10. In English: Wednesday through Friday at 8, \$10. At the **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

**BETTER PEOPLE**—George Bartemuff, Eunice Anderson, Tom Harris, and Sherry Stuart all play scientists in Karen Malpede's comedy, which she has directed, of the controversial subject of genetic engineering, dramatizing the moral and ecological ramifications of life-changing technologies. Thursday through Sunday at 8, \$30; 2/1 through 2/5. **Theater for the New City**, 155 First Avenue (254-1109).

**BEYOND THE HILL**—Norman Rubel has written and directed this play for all generations, set in Israel, about secret friendship of some kibbutz and Arab children (Aviv Chen, Shiri Vardi, Eres Chen, Tal Lebel, Dora Greenberg, and Elan Lebel). 2/3 at 5 and 8, 2/4 at 3:30 and 7; \$10. At the **West End Theater Center**, 302 West 91st Street (874-6297).

**CASA**—Eddie Shokols's play, in which she stars, explores people's inner reactions while going through the activities of daily existence. Thursday through Sunday at 7:30; \$10. At the **La MaMa Annex Theater**, 74A East Fourth Street (475-7710).

**DEEP TO CENTER**—Howie Murr, Larry Filach, Betty McKinley, and Lawrence Maxwell are featured in James O'Connor's baseball play involving the New York Mets and the Chicago Cubs, and is set in Shea Stadium; directed by Ken Lowmaster. Cast consists of 13 baseball players, sports writers, club executives, fans. Wednesday through Saturday at 8, Saturday at 3, \$10; through 1/28. From 1/30, Tuesday through Saturday at 8, Saturday at 3. **Actors Outlet Theater**, 120 West 26th Street (867-1590).

**DEVIL'S ADVOCATE**—Richard Albert's play takes place in an interrogation room of a Manhattan precinct where two rookie detectives are arguing over the merits of a case, and life in particular, directed by the playwright. Featured in the cast are John Montelione, John Lyons, Jack Warren, and Bob Duncan. Thursday through Saturday at 8; Sunday at 2. \$8. An Oberon production at Theater 22, 54 West 22nd Street (221-1517).

**THE FABULOUS LA FONTAINE**—A musical about the writer of fables and how his satirical wit got him into trouble with King Louis XIV. Conception, book, and lyrics by Owen S. Rackleff; directed by Dennis Del. Maurice Edwards stars as La Fontaine. 2/2 through 2/4. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3/25 and 7/21 at 8. \$10. **Riverwest Theater**, 155 Bank Street (243-0259).

**FAST FOR FLIES**—Stanley Seidman's play about a family on the Ivory Coast who realize that its colonialist days are numbered. Monday through Saturday at 8, Sunday at 3, 1/28 through 2/4. \$8. **National Shakespeare Conservatory**, 591 Broadway (255-7844).

**FETID ITCH**—Nicky Silver's play about a savage smothering mother and her impotent son and blind grandmother, who are plotting to kill her, directed by the author. The cast includes Deb Snyder, Chuck Coggins, Howard Meyer, Stephanie Correa, and Mary-Kathleen Gordon. Thursday through Sunday at 8, 2/1 through 2/5. \$8. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

**FELIX MITTNER DOUBLE BILL**—*Jahrlind*, with Sabine Thomson as a woman living in a world of self-denial and human suffering, and *Don't Understand a Thing*, with Judy Lawrence visiting his wife who suffers from an unknown illness. These are one-act plays extracted from Mittner's *Visiting Hour*, and directed by Gregory von Leitz. Wednesday through Saturday at 8, Sunday at 3, 3/10 through 2/4. At the **Elysium Theater**, 204 East Sixth Street (715-5478).

**FREDERICK DOUGLASS NOW**—Roger Guenewer Smith interprets the life and times of the 19th century activist, born into slavery, and his struggle to make America free of racism and economic oppression. Thursday through Sunday at 8, 1/25 to 2/11 (preview 1/24 to 2/3). \$10. First Floor Theater at **La MaMa E. T. C.**, 74A Fourth Street (254-6408).

**FROM THE HEART**—A compilation of works written and performed by company members Shelagh Weymouth, Christina Beck, Renee Scott, Katherine Alt Kerner, Sarah Newhouse, and Jillian Miller which portray heartfelt experiences of women, including the night to choose, family roles, drug addiction, and infertility (call theater for dates); \$8, through 1/27. A POW! production at the **Samuel Beckett Theater**, 410 West 42nd Street (279-4204).

**THE FROZEN DEAD**—Doug Manchessi's play about a family influenced by a fast-talking salesman, directed by Barbara Bregstein. Featured in the cast are Daniel Amett, Maris Heller, Linda Beebe, David Devlin, and Michael Callahan. Friday-Monday at 8, \$8, through 1/29. Parthenon at the **Ernst Martin Studio Theater**, 311 West 43rd Street (972-6672).

**FROZEN STYPE**—At Ronald Jay Cohen's comedy, audiences are invited to attend a memorial dinner party in honor of the late Max Styphic, directed by Eric Haffen. Evening includes dinner. Wednesday-Sunday at 7:30; \$55-65. **Garvin's**, 19 Waverly Place (279-4200).

**FUNERAL GAMES**—Joe Orton's play, followed by Tom Stoppard's *MIM: Is For Moon Among Other Things*, both directed by Fred Fendon. Featured in the casts are Stephen Broker, Robert Ramos, David Jones, and Kelly Kirby. Wednesday through Saturday at 8, \$8, through 1/27. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

**GENET-INOCHI DOUBLE BILL**—Jean Genet's *The Mends*, with Leslie Daniels, Kathleen Warner, and Lucian Salazar, followed by Eugene Ionesco's *The Lesson*, with Nancy Castle, Kevin Nagle, and Blair Gook; directed by Anthony Di Pietro and David Frank. In the first, two servants fantasize the murder of their master. In the second, a teacher attempts to instill knowledge in his recalcitrant pupils. Wednesday-Saturday at 8, Sunday at 2 and 7, 2/1-11. **Synchronicity Space**, 55 Mercer Street (925-3944).

**MOLY GHOSTS**—Romulus Linney's depiction of a Pentecostal snake-handling Christian sect in the deep south, directed by Rick Lombardo, performed by a fifteen-member cast. Wednesday through Saturday at 8, Sunday at 3 and 7, 1/26 through 2/11. \$10. A Still Wa-

ters Theater Company production at the **TADA Theater**, 120 West 28th Street (475-3252).

**JUICE**—Written and directed by Roger Babh, choreographed by Rocky Bornstein, music by Neal Kirkwood, play has a health bar existing in a futuristic capsule surrounded by a poisonous environment. Wednesday through Sunday, 1/31 to 2/18 at 7:30, Sunday at 3, \$10 and \$12 (no performances 2/14 and 15). Oberland Company production at **La MaMa E. T. C.**, 74A East Fourth Street (475-7710).

**KISS ME WHEN IT'S OVER**—Conceived and directed by Andre De Shields, written by Glenn Alterman, music by Dennis Andropoulos and Shellen Becton, choreography by Wayne Cilento, revue is about the lives and dreams of night people in the 1980's. With Freda Williams and Gina Taylor. Thursday through Saturday at 10, through 1/27. \$10 to \$8. At the **La MaMa E. T. C.**, 74A East Fourth Street (475-7710).

**LINE**—Israel Horowitz's contemporary classic about five people who want to be first in line, in its fourteenth year with a brand-new cast, and directed by Anthony Patton. In repertory with *I-Land: Manhattan in Monologue*, which features excerpts from Soma Picer's novel capturing the texture of the city through the interesting talks of a psychotherapist, a stockbroker, a punk princess, a magazine editor, a call girl, et al. Phone for specifics; \$10. **13th Street Repertory Theater**, 50 West 13th Street (675-6677).

**THE LOWER DEPTHS**—Maxim Gorki's drama about the homeless, set in a night lodging, a twilight world of broken dreams; directed by Allan Grossman. Friday and Saturday at 8, Sunday at 3, through 4/1. \$10. **Westside**, 252 West 81st Street (874-7293).

**LULU**—A revival of Frank Wedekind's 1894 one-evening adaptation *The Lulu Plays, Earth Spirit, and Pandora's Box*, a tragic trio tracing the exploits of a rare young woman, translated by Samuel Elot, Jr.; starring Adelaide Miller; directed by Rod McLucas. Thursday-Sunday at 8; \$8, through 2/11. Grace Repertory at Regency, **St. Mark's Church in the Bowery**, 10th Street and 2nd Avenue (362-8793).

**MEDIA**—Euripides' classic stars Joanne Camp in the title role and features Laura Rathgeb, Michael John McGuinness (Jason), Frank Gecoco, Soledad D'Amico, Erin Martin, Lili Goodman. Wednesday-Friday at 8, Saturday at 5 and 9, Sunday at 2, through 2/17. \$10. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

**MURDER TIMES TWO**—A double bill of murder mystery plays by John Hart and Maureen Sheehan, with a cast of seven doing double duty and there's twice the body count as the audience is encouraged to detect the culprit. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3, \$12, through 1/27. **Riverwest Theater**, 155 Bank Street (243-0259).

**ONCE/TWICE**—Two musicals, adapted, with music and lyrics by Paul Dick. *Once* is a reunion of two sweethearts now in their seventies, and *Twice* is a treatment of grief changed to love by the antics of a creditor. 1/24-27 at 8, 1/28 at 2. \$8. Nat Horne Theater, 440 West 42nd Street (279-4200).

**ONE-ACT COMEDIES**—Program A (through 3/4): David Ives's *Philip Glass Buys a Load of Bread*, directed by John Minkoff; Program B (through 3/4): David Ives's *Philofofo*, directed by Chris Alford; Lauren's *Kiss Me*, *The Show Must Go On*, directed by Stephen Hollis, and Rick Lewis's *Costa Del Fuego*, directed by Steve Kaplan. Monday-Sunday at 8, Sunday at 3; \$10. **Judith Anderson**, 422 West 42nd Street (279-4204).

**OTHER DISTANTS**—Paul Bernstein's play concerns three apartment dwellers whose common denominator is no more than coincidental proximity; directed by Ross Hindley. Wednesday through Sunday at 7:30; \$10; 1/24 through 2/11. **Home for Contemporary Theater**, 41 Walker Street (431-7434).

**RATONES BLANCOS**—Hector Rivera's symbolic drama about the duality of communism and imperialism; directed by Tony Torres, with Teresa Yewncue, Richard Pirc, Alis Cruz, Hector Luis, 1/27, 28, Saturday at 8, Sunday at 4. In Spanish. **El Porton Del Barrio**, 172 East 104th Street (246-7478).

**THE REAL INSPECTOR MOUND**—In Tom Stoppard's farce, a play-within-a-play, the audience is privy to the running commentary of two critics, one a woman and the other a second-stringer, Kim T. Sharp directs. In the cast are Lee Walden, William Broderick, Jerry Vermilye, Helen Clark-Zangas, Mark Russell, Lisa Hayes, Brian Potek, Robert Mason, and Donna Niemann. Thursday-Saturday at 8, 2/1 through 17;

\$8. At the **Good Shepherd-Faith Presbyterian Church**, 152 West 60th Street (1/18-937-8864).

**THE SEAGULL**—Chekhov's exploration into the lives and minds of a collection of writers, actors, military men, and country folk; directed by Anne de Mare. Featured in the cast are Paul Todaro, John Allor, Barbara Schofield, and Christine Croft. Wednesday through Saturday at 8, \$10; 1/24 through 2/24. An Independent Theater Company production at the **House of Candles**, 99 Stanton Street (353-3088).

**THE SECRET GARDEN**—A musical by Bob Jess Roth, based on Frances Hodgson Burnett's classic and directed by Roth. With Linda Kline, Alison Hubbard, and Kim Oler. It tells of an orphan, sent to live with an uncle in England, who discovers a hidden garden and an invalid cousin. Saturday and Sunday at 12:30, through 1/28, \$15 and \$12. **Promenade Theater**, 76th Street and Broadway (677-5659).

**SPECIAL INTERESTS**—Joseph Sutton's comedy about a bus strike and the people mixed up with it, directed by Mark Lutwak. Featured in the cast are William Wisc, Robert Arcaro, Lorey Hayes, Jude Ciccolina, Fracaswell Hyman, James Dumont, and Lynn Anderson. 1/31 through 2/25. Wednesday through Saturday at 7:30, Sunday at 3, \$10. At the **Henry Street Settlement Arts Center**, 466 Grand Street (279-4200).

**TILL THE EAGLE NOLLERS**—James Purdy's two short plays, wherein white women struggle to regain trust and closeness with black women they have wronged; directed by John Uecker; Sheila Dabney and Lucille Patton in *Scrap of Paper*; about a strong-willed servant and her flamboyant mistress; *Crystal Field* and Sheila Dabney in *Band Music*, about a wealthy widow and her milliner. Thursday-Sunday at 7:30-25, at 9, \$5. **Theater the New City**, 155 1st Avenue (254-1109).

**TERMINAL HIP**—Mac Wellman's journey through the linguistic quagmire of current American misadventure, performed by Steve Mellor. 1/25 at 8, \$10. **Performance Space 122**, 150 First Avenue (477-5288).

**TO KILL A MOCKINGBIRD**—Larper Lee's play about coming of age of two children in Alabama town; adapted and directed by Gary Dean. Wednesday-Saturday at 8, Saturday and Sunday at 3, 1/31-3/11, \$10-\$15. **Second Studio**, 163 West 23rd Street (463-7650).

**TONY 'N' TINA'S WEDDING**—A wedding at St. John's Church, 81 Christopher Street, then a reception at 147 Waverly Place, with Italian buffet, champagne, and wedding cake. Tuesday through Thursday at 7, \$55; Friday at 7, Sunday at 2, \$40; Saturday at 7, \$65; for wedding and reception. (279-4208).

**VENUS AND ADONIS**—Adapted from the Shakespeare poem, and directed by Anthony Naylor, story is of the erotic pursuit of a young mortal by the goddess of love. Featured in the cast are Russ Billingsley, Sandra Taub, Leila Boyd, David Comstock, Anne Lilly, and Robert Johnson. Tuesday through Saturday at 8, Sunday at 3, \$8, from 1/24. At the **Cubiculo Theater**, 414 West 51st Street (265-2138).

**THE WEATHER OUTSIDE**—Lance Guest stars in Tom Donaghy's play about an ad executive who loses his job, girlfriend, wallet, and identity on New Year's Eve; directed by Leonard Foglia. Featured in the cast are Seth Barrish, Ray Thomas, Lee Brock, Michael W. Powell, Marcus LeBonis, Robert Jimenez, Martha French, Tom Farrell, and Nate Harvey. Wednesday through Saturday at 8, Sunday at 3, \$10. At the **Ohio Theater**, 66 Wooster Street (522-1402).

**WITH MORE THAN VOICES**—Gordon Farber's play, directed by Beatrice Da Silva, is a contemporary family drama set against the turmoil of Eastern Europe. With Beverly Jeanfarve, Kate Landro, Maurice Johnson, Patrick Rabau. Thursday-Sunday at 7, \$10; through 3/4. **Thirteenth Street Repertory Theater**, 50 West 13th Street (675-6674).

**THE WIND BENEATH MY WINGS**—Sidney Morris's play about two gay men and their conflicting passions, directed by John Wall. With David Baird as a stand-up comic, and Stephen Miller as a graphic artist. Wednesday-Friday at 8, Saturday at 7 and 9:30, Sunday at 7, through 2/12. **Club Performance at the Courtyard Theater**, 39 Grove Street (869-3530).

#### NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 894-0755 Monday through Friday from 10:30 a.m. to 4:30 p.m. *New York Magazine* will be happy to advise you.

# ART

## EXHIBITIONS

### GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

### SOLOS

#### Madison Avenue and Vicinity

- PERRY BARD**—New sculpture in a series entitled "Shelters and Other Places"; through 2/3. Sculpture Center, 167 E. 69th St. (879-3500).
- ANTONIO JACOBSEN**—Maritime paintings executed in the late 19th and early 20th centuries; through 2/9. Schillay & Rehs, 305 E. 63rd St. (355-5710).
- ZIVA KRONZON/KEITH BRYAN GOLDSTEIN**—Sculptures in lead, hydrocol, plaster, and burlap/New photographs. Through 2/3. Urdang, 23 E. 74th St. (288-7004).
- BRUNO LUCCHESI**—New figurative bronze and terracotta sculptures; through 2/3. Forum, 1018 Madison Ave. (772-7666).
- GIACOMO MANZU**—Sculpture; through 3/3. Weintraub, 988 Madison Ave. (879-1195).
- JOHN MOORE**—Realist paintings of urban, suburban, and industrial scenes; through 2/2. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).
- LELAND RICE**—Photographs of graffiti on the Berlin wall; through 2/17. Kourou, 23 E. 73rd St. (288-5888).
- MEDDA STERNE**—New abstract paintings in diptych form; through 1/27. CDS, 13 E. 75th St. (772-9555).
- PETER STEVENS**—Recent sculpture; through 2/7. Graham Modern, 1014 Madison Ave. (535-5767).
- ANDREW STEVOVICH**—Narrative paintings of stylized figures; through 2/3. Coe Kerr, 49 E. 82nd St. (628-1340).
- NICHOLAS TARKHOFF**—Fauvist landscape paintings, street scenes, still life, and portraits from 1900-1907; through 1/27. Berry-Hill, 11 E. 70th St. (744-2300).
- BOB THOMPSON**—Expressionistic figure paintings by this black artist who died in 1966; through 2/24. Vanderweide Tanager, 24 E. 81st St. (879-8300).
- JOHN WALKER**—New abstract paintings; through 2/1. Knoedler, 19 E. 70th St. (794-0559).
- TOM WESSELMAN**—Drawings and prints; through 2/15. Hamilton, 19 E. 71st St. (744-8976).
- LEI YU**—A memorial exhibition of watercolors, through 1/27. Wender, 3 E. 80th St. (734-3460).

#### 57th Street Area

- S. ADAM**—Color field paintings that also incorporate abstract and representational imagery; through 2/7. Habcock, 724 Fifth Ave. (535-9355).
- JORDI ALUMA**—Tempera paintings based on studies of the architecture of Antonio Gaudi; through 3/3. Llado, 43 W. 57th St. (838-9341).
- MILTON AVERY**—Drawings, gouaches, and watercolors; through 2/3. Borgenicht, 724 Fifth Ave. (247-2111).
- PHILIP AYERS/ARINA MALUKOVA**—Paintings of complex, cluttered interiors/Still-life paintings that reflect the artist's interest in primitive art. Through 1/27. Siegel, 24 W. 57th St. (596-0405).
- BRETT BIGBEE/JOHN BUTTON**—Figurative paintings, including representations of the artist and his wife/-Sketchbook-scaled paintings on paper created between 1963-1970 that record the artist's travels to Maine, England, Africa, and France. Through 1/31. Fischbach, 24 W. 57th St. (759-2345).

**STANLEY BOXER**—Thickly-impastoed paintings in bright hues; through 2/3. Emmenich, 41 E. 57th St. (752-0124).

**KENNETH CALLAHAN/GIFFORD BEAL**—Abstract paintings from the 50s/Representational watercolors. Through 2/10. Kraushaar, 244 Fifth Ave. (307-5730).

**WIM DELVOYE**—New sculptures that incorporate household items such as ironing boards, carpets, and stained glass windows, all painted with heraldic imagery and Delta patterns, by a Belgian artist; through 1/31. Tilton, 24 W. 57th St. (247-7488).

**JAMES DOWELL**—Still-life paintings that have overtones of the realist and the obsessive; through 3/30. Gill, 122 E. 57th St. (832-0800).

**KATSURA FUKAKOSHI**—Figurative sculpture in carved camphor wood and related drawings; through 1/27. Herstand, 24 W. 57th St. (664-1379).

**DAN GRAMHAM/JEFF WALL**—A model for a collaborative project entitled "Children's Pavilion", plus photographs of suburban tract houses, model homes, and model home interiors by Graham; through 1/27. Goodman, 24 W. 57th St. (977-7160).

**AL HELD**—Abstract paintings executed between 1953-1955; through 2/3. Miller, 41 E. 57th St. (980-5454).

**PAUL N/O/JIM NAPIERALA**—New sculptures that fuse sculptural form and pedestal/New paintings in enamel, encaustic, and oil on a charred wood ground. Through 2/3. Ross, 50 W. 57th St. (307-0400).

**SHIRLEY JAFFE/CORA COHEN**—Abstract paintings by both. Through 2/3. Solomon, 724 Fifth Ave. (757-7777).

**ARISTODIMOS KALDIS**—Paintings of landscapes in Greece by this artist who died in 1979; through 1/31. Deutsch, 29 W. 57th St. (754-4640).

**NOWARD KANOVITZ/ALTOON SULTAN**—New works that combine painting and architectural elements such as windows, doors, and columns, in a series entitled "Works of the Sea"/New paintings of landscapes in rural New England. Through 1/27. Marlborough, 40 W. 57th St. (541-4900).

**CATHERINE LEE**—Recent cast-bronze wall constructions; through 2/10. Del Re, 41 E. 57th St. (688-1843).

**DAVID LIGARE**—Symbolic landscape paintings; through 2/7. Schoellkopf, 50 W. 57th St. (765-3540).

**ELAINE REICHER**—An installation of four works that consist of hand-painted photographs tracing the history of photography of wars, from the Crimean to the Korean War; through 2/10. Lagema, 50 W. 57th St. (245-0066).

**SARA ROSENBERG**—Recent figurative paintings; through 2/17. Rosenberg & Siebel, 32 E. 57th St. (753-4368).

**MARK ROTHKO**—Paintings from his "Multiform" series; through 2/10. Pace, 32 E. 57th St. (421-3292).

**FLETCHER STEELE**—Landscape designs, garden furniture, drawings, paintings, and photographs by this American landscape architect (1885-1971); through 3/30. PaineWebber, 1285 Ave. of the Americas (713-2865), Mon.-Fri. 8-6.

**ANDREAS URTEIL**—Sculpture and drawings by this Austrian artist; through 3/16. Ulysses, 41 E. 57th St. (754-4644).

**ANDY WARHOL**—Self-portraits, 1/30-3/3. McCoy, 41 E. 57th St. (319-1998).

**SANDY WINTERS**—Paintings that make ominous references to technology; through 1/31. Franklin/Adams, 50 W. 57th St. (757-4655).

#### East Village

**MARY WAGNER**—Cartoons, drawings, and watercolors

COMPILED BY EDITH NEWHALL

from the artist's collection of her own work; 1/24-28. La Galleria, 6 E. 1st St. (505-2476).

#### SoHo and TriBeCa

**BILL ALBERTINI**—Recent sculptures that are assemblages of hand-crafted elements and found objects; through 1/30. Viafora, 568 Broadway (925-4432).

**DOUG AND JUDY ALDERFER-ABBOTT**—Collaborative landscape paintings; through 2/10. Stacampelli, 415 W. Broadway (941-7100).

**SUZANNE ANKER**—Recent sculpture in forms based on nature; through 2/10. Greenberg Wilson, 560 Broadway (966-2024).

**IAN ANULL**—New works; through 2/10. Brandt, 568 Broadway (431-1444).

**JENNIFER BARTLETT**—New large-scale paintings and constructions that explore the theme of fire; through 1/31. Cooper, 155 Wooster St. (674-0766).

**ED BAYNARD**—Sculpture and drawings in a series entitled "An AIDS Requiem"; through 2/8. Pfeiffer, 568 Broadway (226-2251).

**SAMUEL BECKETT**—A presentation of his work for media, including teleplays, radioplays, film, live performances, recent television adaptations, and roundtable discussions; 1/26-2/11. Exit, 578 Broadway (966-7745), call for daily screening schedule.

**FORD BECKMAN**—Recent white paintings; through 2/10. Shafrazi, 163 Mercer St. (925-8732).

**FORD BECKMAN/NEG WEBSTER**—Black and white paintings and sculpture/Drawings and sculpture. Through 1/27. Hanson, 415 W. Broadway (334-0041).

**BESSIE BORIS/MARK METCALF**—Landscape paintings in oil on paper/Paintings of New York City. Through 1/31. Perlow, 560 Broadway (941-1220).

**KEN BUNLER**—Recent abstract paintings; through 2/3. Walls, 137 Greene St. (677-5000).

**GERARD CHARRIERE**—Bookworks by this Swiss-American artist; through 3/7. Center for Book Arts, 626 Broadway (460-9768).

**JOHN CLEM CLARKE**—Paintings that are supposed to look like illustrations; through 2/24. Messel, 141 Prince St. (677-1340).

**GREG COLSON**—Assemblage sculptures and process-related drawings; through 1/28. Sperone Westwater, 142 Greene St. (431-3685).

**NANNE DARBOVEN/IRONI HORN**—Recent sculpture installations in a series entitled "Requiem for M. Oppenheimer"/A floor sculpture in aluminum brushed with epoxy resin titled "Thicket No. 2". Through 1/27. Castelli, 430 W. Broadway (431-5160).

**RUPERT DEESE**—Paintings that depict the four seasons; through 1/31. Hoffman, 429 W. Broadway (966-6676).

**MOIRA DRYER**—Thin sheets of wood canted from the wall by recessed frames, painted with washes of casein or acrylic; through 1/27. Boone, 417 W. Broadway (431-1818).

**SIMON FAIBISOVICH**—Realist paintings of Moscow street life by this Soviet artist; through 2/14. Kindl, 136 Greene St. (925-1200).

**GRETCHEEN FAUST**—New works; through 2/3. Hearn, 39 Wooster St. (941-7055).

**ANDRE FAUTEUX**—Sculptures that are spatial and compositional studies of the Romanesque arch; 1/24-2/24. 4th Parallel, 420 W. Broadway (925-8349).

**LAURIE FENDRICH**—New large-scale oil paintings that depict configurations of geometric shapes in highly-saturated colors; through 2/3. Davis, 568 Broadway (219-1444).

**MILO FLEXNER**—Recent paintings inspired by science fiction, through 2/17. Bitter-Larkin, 597 Broadway (219-4579).

**MAI FLEZ/STEVE GERBERICH**—"Epitaph for Ted"—an installation of drawings, photographs, and found objects that deal with the case of serial killer Ted Bundy. An installation that is a recreation of a doctor's waiting room. Through 1/31. Schreiber, 171 Spring St. (925-1441).

**CHRIS GAVIN/DAVID FRIEDHEIM**—Steel sculptures by both, through 2/10. Ingar, 587 Broadway (334-1100).

**ALBERTO GIACOMETTI**—Paintings, drawings, and lithographs, through 2/7. Lust, 61 Sullivan St. (941-9220).

**MILP GIORA**—Painted steel wall sculpture, through 2/10. Bernaducci, 560 Broadway (334-1982).

**FELIX GONZALEZ-TORRES**—New works, through 2/24. Rosen, 130 Prince St. (627-8022).

**LARRY GRAY**—Atmospheric landscape paintings; through 2/3. Traba-MacAfee, 54 Greene St. (226-3532).

**DAVID HACKER**—New drawings; through 2/3. Plumb, 41 Greene St. (219-2107).

**ARIANA HAJAMADI**—Recent paintings; through 2/10. Burgin, 130 Prince St. (219-8379).

**STEVEN HALE**—Realist drawings based on photographs, through 2/10. Bridgewater/Lustberg, 529 Broadway (414-6355).

**CHARLES HEWITT**—Paintings that combine abstraction and recognizable images; through 1/27. M-13, 72 Greene St. (925-3007).

**MARGARET PONCE ISRAEL**—Works in paper mache, clay, and on large screens and canvases that reflect this artist's lifelong interest in animals; through 1/27. Twining, 568 Broadway (431-1830).

**KIM JONES/ROBERT RAUSCHENBERG**—An installation of drawings, sculpture, and photographs relating to this artist's experiences in the U.S. Marine Corps in Vietnam, through 1/27, at Lorence-Monk, 578 Broadway. Prints from 1965-1989, through 1/27, at Lorence Monk, 568 Broadway (431-3555 for both).

**ILAN KABAKOV**—Three installations, including a memoir-filled labyrinth, and two rooms of murals, paintings, and artifacts; through 2/3. Feldman, 31 Mercer St. (226-3323).

**KEN KIFF**—Recent monotypes that depict wild landscapes inhabited by parrots and other colorful creatures; through 2/3. Auchincloss, 558 Broadway (966-7833).

**ALISON KNOWLES**—A series of paintings based on the American Indian calendar; through 2/17. Harvey, 537 Broadway (925-7651).

**GUILLEMO KUTICA**—New works, 1/27-2/21. Nosi, 141 Prince St. (431-9253).

**MARY LE VA**—Drawings for combinations and arrangements of three sculptures from the series "Dissected Structures"; through 2/3. Nolan, 560 Broadway (925-6100).

**CORRADO LEVI**—Assemblages of photographs, found objects, second-hand paintings, and children's drawings, through 2/7. Wessel O'Connor, 580 Broadway (219-9524).

**LOU LEWITT**—New wall drawings; through 1/27. Weber, 142 Greene St. (966-6115).

**DON LUTZ**—Recent sculpture; through 1/27. Beitzel, 113 Greene St. (219-2863).

**WILLIAM MACILRAITH**—Large-scale drawings made with charcoal and dry pigments on Hosho paper mounted to rag paper, through 2/10. Dolan/Maxwell, 154 Wooster St. (353-1702).

**DEBET MANGO**—Recent figurative paintings set in New York and Venice; through 2/22. Neo Persona, 51 Hudson St. (466-9835).

**MARILYN MINTER**—New paintings; through 2/17. Protech, 560 Broadway (966-5454).

**ALYER MOSSET**—New work; through 2/3. Gibson, 568 Broadway (925-1192).

**ROBERT NOLET**—Romantic landscape paintings and pastels; through 2/7. Pearl, 420 W. Broadway (966-5546).

**GIULIO PAOLINI**—An installation of drawings, a photograph, and three slide projections from 1981 entitled "Hortus Clausus"; through 2/28. Stein/Gladstone, 99 Wooster St. (925-7474).

**BEVERLY PEPPER**—Horizontal paintings from her "Odyssey Series" that are based on recent site-specific sculpture installations in Italy, Spain, and the United States; 1/27-2/24. Cowles, 420 W. Broadway (925-3501).

**ALIX PEARLSTEIN**—New sculpture incorporating materials such as flocking, plaster, glass, and chrome; through 2/10. Rubin, 155 Spring St. (226-2161).

**BRIAN PORTER/REGG HANDORFF**—Paintings of black, white, and neutral images developed by the repetitive inscribing of horizontal lines/Paintings of buildings. Through 2/3. Cutler, 593 Broadway (219-1577).

**MARY TOBIAS PUTMAN**—Paintings of Delaware Valley landscapes in a "Precisionist" style; through 2/10. Helio, 588 Broadway (966-5156).

**DAVID RABINOWITZ**—A sculpture entitled "Open Wood Construction (Poplar)" recently executed from a plan made in 1966; through 2/28. Flynn, 113 Crosby St. (966-0426).

**MARC RAWLS**—Assemblages of wood, rocks, paper pulp, bone, and other objects often collected in the woods near his home in Louisiana; through 1/31. Halter, 415 W. Broadway (219-2500).

**ALEXIS ROCKMAN**—New paintings; through 1/27. Gorney, 100 Greene St. (966-4488).

**EDWARD RUSCHA**—Selected portfolios of prints; through 1/27. Castelli Graphics, 578 Broadway (941-9855).

**PETER SCHUYFF**—New works on paper; through 2/10. Kasmin, 580 Broadway (219-3219).

**JUNE SCHWARZ**—Recent metal vessels and sculpture; through 2/3. Franklin Parrasch, 584 Broadway (925-7090).

**PETER SHELTON**—A 4,500 square-foot installation entitled "Boathouse/DEADMAN" that is a house built of red cedar and Japanese rice paper; through 2/3. Lount, 131 Prince St. (925-9266).

**SLIM SLOHEM**—Recent paintings of animals in fanciful settings; through 1/30. Helander, 415 W. Broadway (966-9797).

**LISA SPIRO/HANNA ZAWA**—Metal vessels/Large-scale paintings that combine geometric and organic shapes. Through 2/10. Jagendorf-Bacchi, 568 Broadway (431-1934).

**VINCENT D. SMITH**—Paintings, monographs, and works on paper that reflect the artist's African background and his involvement in jazz; through 2/28. Henry Street Settlement, 466 Grand St. (598-0400).

**STEVEN STEINMAN**—Paintings that are evocative of natural forces such as astral winds and landscapes; through 1/27. Presto/Hall, 50 McDougal St. (475-4801), Tue-Sat, 1-6.

**RICHARD TULLY**—Drawings from the 70s, exhibited in frames designed by the artist in 1989; 1/27-2/28. Alexander, 59 Wooster St. (925-4338).

**RUDOLF WACHTER**—Wood sculpture; through 3/15. Blom & Dorn, 164 Mercer St. (219-0761).

**SKIP WALKER/RAPHAEL SOYER**—Frescoes and watercolors/Drawings and paintings from the Dopkin collection. Through 2/4. Katzen-Brown, 475 Broome St. (966-4469).

**JOAN WALTEMAR/JONATHAN POSTAL**—Bronze sculpture/Photograph and emulsion transfer prints. Through 1/27. Sharp, 8 Spring St. (966-3888).

**ANDY WARHOL**—Selected print portfolios from "Shadows," "Hammer and Sickle," "Shadows," "Joseph Beuys," and "Camouflage" series; 1/25-3/3. Alexander, 476 Broome St. (925-3070).

**MARY WEATHERFOOT**—Paintings that refer to Puccini's opera *Madama Butterfly*; through 1/27. Brown, 560 Broadway (219-1060).

**SANDRA WINTERS/NANCY BERLIN**—Recent abstract works on paper by both, through 2/10. Condos/Lawler, 76 Greene St. (219-1283).

**CARRIE YAMAOKA**—Paintings with text culled from typewriter correction ribbons; through 2/10. Sorkin, 596 Broadway (925-4942).

## Other

**DEBORAH MASTERS**—Two monumental sculptures entitled "Pieta" and "Three Backs"; through 2/3. Leds-Flem, 108 N. 6th St. (718-388-9055).

**ENRIC MIRALLES/CARME PINOS**—Recent architectural

projects by this husband-and-wife team who live in Barcelona; through 2/10. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

**RAY RAPP/JO YARRINGTON**—Site-specific installations by both; through 2/17. Rotunda, The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882).

**FRANCISCO RUIZ**—Paintings that juxtapose areas painted with gold and silver leaf with planes of color to create the illusion of mirrors; through 2/3. BACA Downtown, 111 Willowhby St., Brooklyn (718-596-2222).

## GROUP SHOWS

### Madison Avenue and Vicinity

**HIRSCHL & ADLER**—21 E. 70th St. (535-8810). Works by and about women, by Cassatt, Fiske, Hoffman, Kuhn, Nadelman, Sargent, others; through 2/24.

**LA BOETIE**—E. 82nd St. (535-4865). "Helen Serger, 1901-1989. A Memorial Exhibition," with works by Bonnard, Braque, Cezanne, Picasso, Schiele, others; through 2/10.

**MARSELLA**—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hollowell, Wiggins, others; through 2/24.

### 57th Street Area

**BLUM HELMAN**—20 W. 57th St. (254-2888). Minimal works by Judd, Kelly, Morris, Ryzman, Stella, Tuttle; through 2/10.

**DE HAGY**—41 W. 57th St. (421-3780). Works by Benny, Bowman, Celmins, Deutsch, Murphy, Rockman, Zwack; through 2/1.

**FRENCH**—41 W. 57th St. (308-6440). Works by artists who are available for commissions, including Daub, Dunlap, Jordan, McCoy, Palmer, Witkin, others; through 2/3.

**HAIME**—41 E. 57th St. (888-3550). Sculpture in granite, travertine, and slate by Long, Mutal, Ruckniet, prints by Ryman; through 2/3.

**HARBOR**—24 W. 57th St. (207-6667). Prints by Arms, Kent, Whistler, Wood, others; through 2/28.

**IBM**—590 Madison Ave. (745-6101). "The Art of Glass: Masterpieces from The Corning Museum"; through 2/3.

**LAMAGNA**—50 W. 57th St. (245-6006). "Life Before Art: Images from the Age of AIDS," with works by Avery, Azaceta, Cole, Dill, Oppenheim, Teraoka, Wogoniarowa, others; through 2/10.

**PAGE PRINTS**—32 E. 57th St. (421-3237). Prints by Albers, Halley, Judd, Riley, Young, others; through 2/10.

**ROSENFELD**—50 W. 57th St. (247-0882). Works by Archipenko, Benton, Marsh, Sheeler, Soyser, others; through 2/28.

**SCHAB**—11 E. 57th St. (758-0327). Drawings by Boccacino, Bassano, Carracci, Clouet, Guercino, Safiliev, Tiepolo, van Goyen, others; through 2/28.

**SNEA & BEKER**—20 W. 57th St. (974-8100). "In the Realm of the Possible," with works by Bialodora, Bowman, Brown, Drasker, Guston, Rand, Tansy, Yarker; through 2/3.

**TATISTCHEFF**—50 W. 57th St. (664-0007). Landscape paintings by Cook, Crozier, Orlyk; through 1/31.

### East Village

**ILLUSTRATION**—330 E. 11th St. (979-1014). Illustrations of dogs by Booth, Brads, Chast, Hartland, McDonnell, Specit, others; through 2/18.

### SoHo and TriBeCa

**ALA**—560 Broadway (941-1900). Works by Fabro, Kounellis, Merz, Paolini; through 2/3.

**ALTERNATIVE MUSEUM**—17 White St. (966-4444). "The Politics of Presence," a multi-media work by Margaret Lovejoy. "A Tale of Two Cities: Belfast/Beirut," with photographs and other works by Allen, Coc, Doogan, Nachtwy, Peress, others; through 3/3.

**ART IN GENERAL**—79 Walker St. (219-0473). Box works by 100 women artists of color that deal with the theme of ancestry; through 2/24.



**ARTISTS SPACE**—223 W. Broadway (226-3970). "Paraculture," with works by 8 Australian artists; "Project: Fred Tomaselli," through 2/24.

**BAGHOOMIAN**—355 Broadway (941-1410). "It Must Give Pleasure: Erotic Perceptions," with works by Affarian, Bolanski, Byars, Horn, Kounellis, Marden, Richter, Twombly, others; through 2/23.

**COUPE DE GRACE**—579 Broadway (431-5799). "Heads," with photographs and paintings by Altamura, Brill, Mitchell, Simon; through 2/10.

**DOME**—578 Broadway (226-5068). Paintings and works on paper by Brackett, D'Vorzon, Outwaite; through 2/16.

**DORSKY**—578 Broadway (966-6170). "Mysteries and Dreams," with works by Bach, Colette, Dean, Mira, Olivera, Pobre, Yarber; through 2/17.

**ESMAN**—70 Greene St. (219-3044). "Objects on the Edge: Contemporary Still Life," with works by Amoroso, Grimes, Howe, Larrison, Santore, Vath, Woodruff, others; through 1/31.

**FAUBUS**—568 Broadway (966-6650). Works by Affarian, Antonakos, Wagner; through 2/1.

**FICTION/NOFICTION**—21 Mercer St. (941-8611). Works by Connor, Mitchell, Rosenberg, Silas; through 2/3.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). "Contemporary Illustrated Books: Word and Image, 1967-1988," with works by Arte, Clemente, Johns, Kruger, M. Oppenheim, Samaras, Wiley; others; through 2/24.

**GLADSTONE**—99 Greene St. (431-3334). Works by Brodthorns, Duchamp, Roth; through 2/10.

**HARRIS**—383 W. Broadway (431-3640). Works by Garm, Jo, Salvo, Szefto; through 2/3.

**LENNON, WEINBERG**—580 Broadway (941-0012). Works by Connelly, Fishman, Hague, Mitchell, Murphy, Palazzolo, Smith; through 2/24.

**LIGUORI**—93 Grand St. (334-0190). Prints by Barth, Buchner, Judd, LeWitt, Ruscha, Winters; others; through 2/3.

**LOUGHELTON**—67 Prince St. (925-7140). "Minimal Works: 1969-1989," by Andre, Flavin, Judd, LeWitt, Long, Rymon; through 2/3.

**LUNNING AUGUSTINE**—130 Prince St. (925-9372). Works by Kencil, Prince, Wool; through 2/10.

**MILLIKEN**—98 Prince St. (966-7800). Works by gallery artists; through 2/7.

**POSTMASTERS**—80 Greene St. (941-5711). Works by Belcher, Cain, Landers, Mitchell, Rusley, Stockholder; through 2/10.

**PRATT MANHATTAN**—295 Lafayette St. (718-636-3617). Prints from the 80s, by Clemente, Close, Frank, Katz, Lichtenstein, Mazur, Rauschenberg, Rosenquist, Stella, others; through 2/17.

**ROSENBERG**—115 Wooster St. (431-4838). Abstract paintings and sculpture by Brook, Cohen, Gold, Seidl, Thorne; through 2/3.

**SOLO**—578 Broadway (925-3599). Small works on the theme of water, by Andoe, Benglis, Celmins, Downes, Fischl, Freedman, Hejduk, Jacquette, Martin, Mazur; through 2/17.

**TOLL**—146 Greene St. (431-1788). "About Nature: A Romantic Impulse," with works by Andoe, Brooks, Drozdick, Deutsch, McCarty, Rockman, William, others; through 2/10.

**WATSON**—241 Lafayette St. (925-1955). "The Clinic," with works by Buys, Blake, Gober, Gonzalez-Torres, Holzer, Jenkins, Noland, Rosen, Rosler, Ruff, others; through 2/3.

## Other

**CITY**—2 Columbus Circle (974-1150). "Printed at the Lower East Side Printshop," with works by Arai, Barr, Cullen, Molnar, Vicario, Wright, others; through 2/16.

**MET LIFE**—24 E. 24th St. (578-2723). Mon.-Sat. 10-6. Works from the permanent collection of The Art Students League, by Bishop, Blume, Chase, Crawford, Dickinson, Diller, Greene, Lozowski, Marsh, Sloan, Soyer, Stanton, others; through 3/3.

**SNUG HARBOR CULTURAL CENTER**—1000 Richmond Terrace, Staten Island (718-448-2590). "Collecting/Organizing/Transposing," with works by the

Bechers, Kawara, Kosuth, Piper, Simplan, others; through 2/25.

## PHOTOGRAPHY

**MAC ADAMS**—Photographs from the 70s; through 2/10. Cadot, 470 Broome St. (226-7220).

**ANTHONY BARBOZA/HUGH BELL**—Black-and-white photographs of jazz musicians/Vintage photographs of performance, shot between 1959-1979. Through 2/10. Cinque, 560 Broadway (966-3464).

**NANCY BURSON**—Twenty 20 x 24 inch Polaroids of computer-manufactured faces, through 2/10. Baum, 588 Broadway (219-8654).

**CAVIN MORRIS**—100 Hudson St. (226-3768). Photographs by Bravo, Galembo, Miller, Regnault, Steber, others; through 2/3.

**JOHN COPLANS**—Recent black-and-white prints of the photographer's own feet, in images from one to eight panels, through 2/10. Leong, 20 W. 57th St. (315-1470).

**HANS DANUSER**—Recent photographs from his "In Vivo" series; through 2/3. Marcus, 578 Broadway (226-3200).

**FRUMKIN/ADAMS**—50 W. 57th St. (757-4655). Photographs of New York in the 1940s and 1950s by Burkhardt, Liepzig, McArrah; through 2/10.

**SALLY GALL**—Recent black-and-white landscape photographs; through 3/17. Lieberman, 155 Spring St. (431-0747).

**MARIO GIACOMELLI**—Photographs of Italian landscapes and people taken from various projects spanning his 30-year career; through 2/10. Photofind, 138 Spring St. (334-0010).

**JAN GROOVER**—Color triptychs from 1974-77, several of which depict fixed scenes with moving vehicles; through 2/12. Borden, 560 Broadway (431-0166).

**ANTHONY HERNANDEZ**—Photographs that document homeless sites over or parallel to the Hollywood freeway; through 2/24. Opsis, 561 Broadway (966-8881).

**DAVID HOCKNEY/MARIETTE PATRY ALLEN**—Photocollages from the early 80s/Dye-transfer photographs from her new book, "Transformations, Cross-dressers, and Those Who Love Them." Through 2/28. Lowinsky, 584 Broadway (226-5440).

**I.C.P.**—1130 Fifth Ave. (860-1777). Tue. 12-8 (5-free of charge). Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$3: students \$1.50; seniors \$1. Through 2/25. "Henry Peach Robinson: Master of Photographic Art, 1830-1901," "Douglas Kirkland's Light Years: Three Decades Photographing Among the Stars," "Edin Velic's Dance of Darklands."

**I.C.P. MIDTOWN**—1133 Ave. of the Americas (768-4680). Tue. and Wed. 11-6, Thu. 11-8, Fri.-Sun. 11-6. \$2: students and seniors \$1. Through 2/4. "In Our Time: The World As Seen By Magnum Photographers."

**MERYL JOSEPH**—A series of photographs entitled "Harem Suites"; through 2/10. Humphrey, 37 E. 7th St. (529-4092).

**LEDEL**—168 Mercer St. (966-7659). Photographs that simultaneously depict interiors and exteriors, by Bianchi, Bing, Burkhardt, Henle, Male, Pagnano, Zwart, others; through 2/24.

**MIDTOWN Y**—344 E. 14th St. (674-7200). Mon.-Thu. 12-8, Fri. and Sun. 12-4. Photographs by Fonde, Marcopoulos, Shapiro; through 2/11.

**NEIKRUK**—224 E. 68th St. (288-7741). Fri. and Sat. 1-6. Photographs by Caponigro, Rosenstock, Stettner; through 3/3.

**IRENE PLETKA**—Large-scale photographs in a series entitled "Fiction: Relations"; through 2/10. Sikkena, 155 Spring St. (941-6210).

**OLIVIER RICHON**—Recent photographs; through 2/3. Shamam, 560 Broadway (966-3866).

**PAUL ROSIN**—Recent gelatin silver prints of real life models and mannequins in ambiguous settings; through 1/27. Thorne, 103 Prince St. (431-6880).

**SEAGRAN**—375 Park Ave. (572-7000). Mon.-Fri. 9-5. Photographs taken during the 50s, by Callahan, Frank, Smith, Weiner, others; through 3/15.

**CINDY SHERMAN**—New photographs; through 1/27. Metro Pictures, 150 Greene St. (925-8335).

**LEONARD SUSSMAN/ROBERT FLYNT**—Photographs of

rural landscapes in Italy/Photographs taken underwater. Through 2/24. Witkin, 415 W. Broadway (925-5510).

**THE GALLERY**—30 Bond St. (505-9668). Manipulated photographs by Durward and Blackburn, H-O and MacAdams, Lardieri, Muniz, Serrano, Winet and Crane, others; through 2/3.

**THOMAS TULIS**—Black-and-white photographs of people in small towns near Chattanooga, Tennessee; through 2/16. Camera Club of New York, 853 Broadway (206-7077). Sat. and Sun. 1-5.

**HANNAH VILGIER**—Self-portraits of the photographer's body incorporated into complex still lifes that include printed fabrics, small objects, and pieces of broken mirror; through 2/10. Zabarskie, 724 Fifth Ave. (307-7430).

**WILLIAM WEGMAN**—New photographs; through 2/17. Pace/MacGill, 32 E. 57th St. (759-7999).

## PERFORMANCE

**DANCE THEATER WORKSHOP**—219 W. 19th St. (924-0077). 1/26-27, 2/2-3 at 11: Marty Pottinger in "The Construction Stories" \$10.

**FRANKLIN FURNACE**—112 Franklin St. (925-4671). 1/26-27 at 8:30: Blue Man Group in "Simultaneous Moments." \$58.

**P.S. 122**—150 First Ave. (477-5288). 1/25-28 at 9:30: Steve Mellor in Mac Wellman's "Terminal Hip." \$10. 1/25-28 at 8: Donald Fleming, Gayle Tufts, and Nelson Zayas. \$10.

## MUSEUMS

**AMERICAN CRAFT MUSEUM**—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3.50, seniors students \$1.50, children under 12 free. Through 1/28. "Permanent Collection of the American Craft Museum." Through 1/28: "Robert Arneson: The 'Abc' Years." Through 1/28: "Who's a Thought? It Improvisation in African-American Quilting." Through 3/25: "Fragile Blossoms, Enduring Earth: The Japanese Influence on American Ceramics." 1/30-4/8: "Costumes by Pat Oleszko."

**AMERICAN MUSEUM OF NATURAL HISTORY**—C/PW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$4; children \$2, free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turk, Japan, Siberia to India. Margaret Mead Hall of Pacific Peoples. Celestial Plaza. Hall of South American Peoples. Aurora Gem Collection. Through 3/25: "Crossroads of Continents: Cultures of Siberia and Alaska." 1/26-4/1: "Treasures of the Tai Ping."

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6800). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2: students and seniors \$1. Through 4/15: "India: Beauty in Stone, Photographs by Beatrice Pitney Lamb." Through 8/5: "Japanese Paintings from the Mr. and Mrs. John D. Rockefeller Collection of Asian Art." Through 6/17: "From the Land of the Thunder Dragon: Art of Bhutan."

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 1/28: "Ideas and Images from Argentina." "Isabel Bishpo"; "Recent Works by Emily Cheng."

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-636-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. Egyptian Galleries. Period Rooms. Reinstallation of Himalayan and Southeast Asian Arts. Through 3/26: "Image and Reflection: Adolph Gottlieb's Photographs and African Sculpture." Through 2/26: "The Opulent Era: Fashions of Worth, Doucet, and Pingat." Through 2/19: "A Selection from Tinsol's 'Life of Christ': Watercolors from the Brooklyn Museum." Through 2/19: "William Blake's 'Book of Job.'" Through 3/5: "David Mac: Grand Lobby Installation." Through 2/6: "Deceani Painting."

**COOPER-NEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6888). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 3/11: "The Intimate World of Alexander Calder." Through 4/1: "E. McKnight Kauffer Graphic Art and Theater Design."

**DIA ART FOUNDATION**—548 W. 22nd St. (431-9232)

Thu.-Sun. noon-6. Free. Through 6/17: "Tim Rollins + K.O.S." Through 2/18: "Jenny Holzer: Landscapes." Through 12/9: "Bernad Hilla Becher." 393 W. Broadway, Wed.-Sat. noon-6. Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.-Sat. noon-6. Walter De Maria's "The New York Earth Room."

**FRICK COLLECTION**—1 E. 70th St. (2884-0700). Tue.-Sat. 10 a.m.-4 p.m. I-6. \$3, students and seniors \$1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St. (343-3000). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4.50, students and seniors \$2.50; free Tue. 5-7:45. Through 2/11: "Jenny Holzer." Through 2/11: "Selections from the Permanent Collection."

**JEWISH MUSEUM**—Fifth Ave., at 92nd St. (864-1888). Sun. 11 a.m.-6 p.m., Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4.50, seniors and students \$2.50. Through 12/9: "Exodus and Exile: 2,000 Years in Ancient Israel." Through 2/11: "Gardens and Ghettos: The Art of Jewish Life in Italy." Through 6/90: "A New Light on Hamak."

**LOWER EAST SIDE TENEMENT MUSEUM**—97 Orchard St. (531-0103). Tue.-Fri. 11 a.m.-4. Free. Through 6/8: "Out of the Ashes: The Triangle Shirtwaist Fire."

**METROPOLITAN MUSEUM OF ART**—Fifth Ave., at 82nd St. (873-5500). Tue.-Thu. and Sun. 9:30 a.m.-5:15, Fri. and Sat. 9:30 a.m.-9. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden. . . The Arts of Japan. . . The Heitich Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts. . . Botticelli's: Wall Paintings from Ancient Rome. . . Louis XIV Bedroom and Adjoining Entrance Gallery. . . Charlotte and John C. Weber Galleries for Ancient Chinese Arts. . . Andre Merens Galleries for Musical Instruments. . . 20th-Century Design and Architecture Gallery. . . Islands and Ancestors. . . Henry R. Luce Center for the Study of American Art. . . Central Europe: 1700-1800. . . Samaritan on Paper. . . Through 2/4: "Prints from the Bequest of Scofield Taylor." Through 3/11: "Gold of Africa: The Barbier-Mueller Collection." Through 7/29: "Japanese Art from the Gerry Collection in the Metropolitan Museum of Art." Through 2/4: "Pierre Bonnard: The Graphic Art." Through 4/11: "20th-Century Masters: The Jacques and Natasha Gelman Collection." Through 4/15: "The Age of Napoleon: Costume from Revolution to Empire." Through 2/25: "American Paintings from the Manooch Collection." 1/27-5/21: "18th- and 19th-Century Paintings of the Nanga." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-4:45. Medieval collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0088). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 2/18: "Gilbert and Sullivan: A Window on the Victorian World." Through 3/25: "Selected Treasures from the Permanent Collection."

**MUSEUM OF AMERICAN FOLK ART**—2 Lincoln Square (595-9533). Daily 9 a.m.-9. Free. Through 2/4: "American Ecce: Folk Art and Food." Through 2/4: "American Primitive: Discoveries in Folk Sculpture."

**MUSEUM OF CONTEMPORARY HISPANIC ART**—584 Broadway (866-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation \$2. Through 3/3: "Gladys Tuna: Movement Fragmentation."

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$6; students \$3.50; seniors \$3. Thu. 5-9 pay what you wish. Through 3/13: "For 20 Years: Editions Schellman." Through 2/6: "Kayserrazin Pewter." Through 3/13: "Prints: Proofs and Variants." Through 4/16: "Recent Japanese Prints from the Collection." Through 4/10: "Tina Barney." Through 3/6: "Projects: Vernon Fisher."

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave., at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5, Sun. 1-5. Free. Through 4/22: "Family Treasures: Toys and Their Tales." Through 8/12: "Selling the World of Tomorrow: New York's 1939 World's Fair."

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 88th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 1/28: "Treasures from the Fitzwilliam Museum: The Increase of Learning and Other Great

Objects."

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission \$3.50, \$2.50 seniors and children. Through 2/4: "Anneette Lemieux: The Appearance of Sound." "Eat Me/Drink Me/Love Me: An Installation by Martha Fleming and Lynn Lapointe." "Seductive Cultures." "Have You Attacked America Today? An Installation by Enka Rothenberg."

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tue.-Sun. 10 a.m.-5. \$3, seniors \$2, children \$1. Through 3/18: "An American Sampler: Folk Art from the Shelburne Museum."

**NEW-YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8889). Daily (except Sun.) 10 a.m.-6. "Building the New York Public Library." Through 3/10: "Victorian Ornament: Excerpts from Design History."

**P.S. 1 MUSEUM**—46-01 21st St., Long Island City, N.Y. (718-784-2884). Wed.-Sun. 12-6. Suggested donation \$2. Through 3/11: "Forced Out: The Agony of the Refugee in Our Time." "Alan Saret: A Retrospective." "Monochromatic Painting: Marcia Haif and Stephen Prina."

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5, Sat.-Sun. noon-5:30. Contribution suggested. Through 3/18: "The New British Painting."

**ABIGAIL ADAMS SMITH MUSEUM**—421 E. 61st St. (838-6878). Mon.-Fri. 10 a.m.-4. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$2; children and seniors \$1; free for seniors on Wed. Through 5/6: "Contemporary African Artists."

**WHITNEY MUSEUM**—Madison Ave., at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4.50; seniors \$2.50; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection III." . . "Calder's Circus." Through 2/18: "Image World: Art and Media Culture." Through 2/18: "Thomas Hart Benton: An American Original." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 2/20: "Out of Wood: Recent Sculpture." **Whitney Museum at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30. Sat. 12-5. Free. Through 3/1: "Selections from the Permanent Collection of the Whitney Museum of American Art." Through 1/31: "Thomas Hart Benton: Murals." **Whitney Museum Downtown at Federal Reserve Plaza**, 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 3/2: "The Experience of Landscape: Three Decades of Sculpture."

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 1/26 at 10 a.m. and 2:30 p.m. "Property from the Estate of Mrs. Stephen P. Farish." On view from 1/20. 1/27 at 10 a.m. "Important English Furniture." On view from 1/20. **Christie's East**, 219 E. 67th St. (666-0400). 1/24 at 10 a.m.: "American Watercolors." On view from 1/20. 1/30 at 10 a.m.: "Property from the Estate of Valentina Schick." On view from 1/27.

**DOYLE**—175 E. 87th St. (427-2730). 1/24 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture and Decorations." On view from 1/20.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 1/24 at 10:15 a.m. and 2:15 at 2:15 at 10:15 a.m. and 2:15 at 10:15 a.m.: "Important Americana, Including Furniture, Folk Art, Folk Paintings, Silver, Export Porcelain, and Prints." On view from 1/20. 1/25 at 10:15 a.m. and 2:15 at 10:15 a.m.: "Important Watches and Wristwatches." On view from 1/20. 1/27 at 2:15 at 10:15 a.m. from the Collection of the Late Bernard M. Barenholz. On view from 1/20. 1/29 at 10:15 a.m. and 2:15 at 10:15 a.m.: "Important Americana, Including Furniture and Decorations." On view from 1/23. 1/30 at 10:15 a.m. and 2:15 at 10:15 a.m.: "The Library of H. Bradley Martin: Highly Important American Literature Including Children's Literature and Original Drawings." On view from 1/20.

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**Lincoln Center**: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

**Madison Square Garden**, Seventh Ave. at 33rd St. (563-8300).

**Merkin Concert Hall**, Abraham Goodman House, 129 W. 67th St. (362-8719).

**Metropolitan Museum**, Fifth Ave. and 82nd St. (570-3949).

**92nd St. Y**, on Lexington Ave. (996-1100).

**Radio City Music Hall**, Sixth Ave. and 50th St. (242-4777).

**Symphony Space**, Broadway at 95th St. (864-5400).

**Town Hall**, 123 W. 43rd St. (840-2824).

## CONCERTS

### Bryant Park Ticket Booth

**HALF-PRICE TICKETS** for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

### Wednesday, January 24

**PHILHARMONIA ORCHESTRA**, Giuseppe Sinopoli conductor, soprano June Anderson, Berlin's *Les Nuits d'été*; Mahler's Symphony No. 1. Carnegie Hall at 8. \$9-\$20.

**THE WORLDS OF MAX ROACH**—The composer-percussionist in a live collaborative work with Kit Fitzgerald, video artist. 92nd Street Y at 8. \$20.

**PARNASSUS**, Anthony Korf director; mezzo-soprano Nancy Wertsch. Weill's *Frauentanz*; Mamluk's *Rhapsody* (N.Y. premiere); Hindemith's *Kammermusik* No. 1; Dallapiccola's *Parole di San Paolo*; Martino's *From the Other Side*. Kathryn Bach Miller Theater, Columbia University, Broadway and 116th St. (643-0793), at 8. \$9.

**DON COSSACKS**—See Dance, below.

**DARYL SHERMAN**, vocalist/**NORMAN SIMMONS**, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30. \$3.

**ANDREW DE MASI**, clavi-chords. Music of William Ortiz (premiere), Dominique Lawalree (premiere), Rust, Scarlatti, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

**TIAN JIANG**, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

**WEST END CHAMBER PLAYERS**—Music of Rameau, Mozart, Dohnányi, R. Strauss. Juilliard Courts in the Garden, IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

**JUILLIARD STUDENT CONCERT**—Members of the Juilliard Opera Center. Alice Tully Hall at 1. Free.

**THE JAZZMEN**—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

**BRUNO CASOLARI**, keyboardist. Pop, jazz, and classical

music played on the HX-1 Electone. Yamaha Communication Center Show Room, 142 W. 57th St. (265-1111), at 5. Free.

**SEVILLE TRIO**—Classical music by the female group. Brooklyn Hospital dining room, 121 DeKalb Ave. at Ashland Pl., Brooklyn, at 12:30. Free.

**NOTE FOR TUE., 1/23**—Received too late for last issue's deadline: Bass-baritone **Peter Graham Ashbaugh**, with soprano Margaret Brooks, pianist Renay Landsman. Music of Handel, Wolf, Donizetti, Ashton, others. St. Bartholomew's Church Chapel, Park Ave. and 50th St., at 6. Offering.

### Thursday, January 25

**NEW YORK PHILHARMONIC**, Erich Leinsdorf conductor. Liszt's *Orpheus*; Stravinsky's *Orpheus*; Poulenc's *Sinfonietta*; Offenbach's *Overture, Orpheus in the Underworld*. Avery Fisher Hall at 8. \$10-\$40.

**ILLINOIS CHAMBER ORCHESTRA**, Kenneth Kiesler conductor, pianist Leon Fleisher, Lorin Hollander. Beethoven's Symphony No. 1; Schuller's *Concerto for Two Pianos* (Handel, Wolf, Donizetti, Ashton, others. St. Bartholomew's Church Chapel, Park Ave. and 50th St., at 6. Offering.

**CONCERT ROYAL BAROQUE ORCHESTRA**, James Richman conductor. Baroque-flutist Sandra Müller, bassoonist Thomas Sefcovic, oboists Stephen Hammer, John Abberger. "On Original Instruments." The four Orchestral Suites of Bach. Merkin Concert Hall at 8. \$15.

**VINSON COLE**, tenor (N.Y. recital debut), with pianist Paul Suits. Songs by Nin, Schumann, Puccini, Duparc, others. Weill Recital Hall at Carnegie Hall at 8. \$20.

**DON COSSACKS**—See Dance, below.

**NEW MUSIC CONSORT**, Claire Heldrich, Madeleine Shapiro directors. Babbitt's *Companion* (world premiere); Wuorinen's String Quartet No. 2 (N.Y. premiere); Kathryn Alexander's *Dance the Orange* for trombone (N.Y. premiere); Chou Wen-Chung's *Echoes From the Gorge* (note: these four composers will be present); Ives's *General William Booth Enters into Heaven*. Symphony Space at 8. \$7.50.

**JANOS STARKER**, cellist. Works of Bach and Brahms. Metropolitan Museum at 8. \$16.

**NELLY VUKSIC**, singer/**CESAR VUKSIC**, pianist. "Village Variations": Argentine music, including tangos and zambas by Piazzolla, Salgan, Ramirez, others. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. \$5.

**AMERICAN STRING QUARTET**—Beethoven's Quartet in c, Op. 18, No. 4; Britten's Quartet No. 2, Op. 36; Mendelssohn's Quartet in f, Op. 80. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

**"BACK"**—Collaborative songs and dances by Donald Fleming, Gayle Tufts, Nelson Zayas. Music is by Tufts, including folk, tango, rock, Celtic recs. P.S. 122, 150 First Ave. at 9th St. (477-5289), at 8. \$10.

**NEW RENAISSANCE CHAMBER ARTISTS**—Flutist Janet Axelrod, percussionist Randall Crafton, clarinetist Amy Platt, with composer Max Surfa, soprano Mary Schiefel, harpist Karinda Caldwell, double-bassist Jered Egan, violinist Richard Clark. Music by Surfa and Laura Janisse. Phoenix Gallery, 568 Broadway at Prince St. (982-6388), at 8. \$5, \$7.

**JEANNE MURRAY**, flutist/**RONALD APPON**, pianist. Music of Bach, Faure, Copland, Sancan. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

**HALUK TARCAN**, pianist. Lincoln Center Library at 4. Free.

**LIEDERABEND**—Music by members of the Juilliard Opera Center. Paul Hall, 144 W. 66th St., at 6. Free.

**SEVILLE TRIO**—Seen 1/24. Today at the Caledonian Hospital dining room, 10 St. Paul's Pl., Brooklyn.

**BARGEMUSE**—No concert today or Sun. Next concert, 2/8. Fulton Ferry Landing, Brooklyn (786-624-4061).

### Friday, January 26

**TORONTO SYMPHONY**, Gunther Herbig conductor, mezzo-soprano Marilyn Horne. Weber's *Pastorale*, Op. 1; Mahler's *Resurrection*, Shostakovich's Symphony No. 4. Carnegie Hall at 8. \$12-\$27.

**FOCUSI 1990**—Sixth annual contemporary-music festival of the Juilliard School, "The World of Arnold Schoenberg." Tonight: the Juilliard Symphony, JoAnn Falletta conductor; baritone John Hancock, violinist Wolfgang Hasledor. Schoenberg's *Verklarte Nacht*; Mahler's *Kindertotenlieder*; Schoenberg's Violin Concerto. Alice Tully Hall at 8. Free, tickets required (874-7515).

**NEW YORK PHILHARMONIC**—See 1/25. Today at 2.

**THE WESTERN WIND**—Music of Machaut, Monteverdi, Vecchi, Weelkes, Billings, Ingalls. Weill Recital Hall at Carnegie Hall at 8. \$15.

**GALIMIR STRING QUARTET**—Hindemith's Quartet No. 3; Brahms's Quartet in a, Mannes College of Music, 35 W. 85th St. (580-0210), at 8. Free.

**DON COSSACKS**—See Dance, below.

**ELECTIKKI**—A "dance opera." *The Rubber Plant*, by Peter Kelsch, Heide Sackelotzky, George Mosteller; works by Ryzak, McClure, Blanc, Spitz, Hollister. CAMI Hall, 165 W. 57th St. (718-729-7785), at 8. \$7.

**D'EXTREME**—A five-piece band with vocals that "mixes socio-political commentary with a mixture of psychedelic funk and grinding hardcore." The Kitchen, 112 W. 19th St. (255-5793), at 8:30. \$8.

**"BACK"**—See 1/25.

**JAMES GRACE**, violinist, with pianist Doris Stevenson. Music by Bach, Paganini, Schubert, Thraives, Ysaye. St. Bartholomew's Church Chapel, Park Ave. and 50th St., at 6. \$5. Reception and informal concert follows; \$5.

**ELIZABETH LAUER**, pianist. Lincoln Center Library at 4. Free.

**MUSIC OF IRELAND**—Andy McGann and Billy Mulligan, with songs and music for fiddle and guitar. Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. \$6.

**ALICE PERD AND FRIENDS**—Poetry, music, and dance. Centerfold Coffeehouse, 263 W. 86th St., at 8. \$6.

### Saturday, January 27

**TORONTO SYMPHONY**, Gunther Herbig conductor; pianist Maria Jose Pires. Andre Prevost's *Celebration*, Mozart's Piano Concerto No. 9, Brahms's Symphony No. 2. Carnegie Hall at 8. \$12-\$27.

**NEW YORK PHILHARMONIC**—See 1/25.

**ENSEMBLE FOR EARLY MUSIC**, Frederick Rejt director. *Le Roman de Fauvel*; the 14th-century tale, told with music, mime, and poetry, as Fauvel, "the personification of falsehood and pretense follows Dame Fortune through worlds of fantasy and reality." Florence Gould Hall, 55 E. 59th St. (355-6160), at 8. \$22.

**MISCHA MAISKY**, cellist, with pianist Dana Hovora. Music of Bach, Brahms, Webern, Messiaen, Debussy. 92nd Street Y at 8. \$17.50-\$22.50.

**LILIAN KALLIR**, pianist. Works of Mendelssohn, Beethoven, Chopin. Washington Irving High School, Irving Pl. at 16th St. (584-6688), at 8. \$3.

**ELIZABETH WONNIE LEE**, mezzo-soprano (N.Y. recital debut), with pianist Young-Hae Han. Songs by Pur-

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**ITALIAN TRAVELLING CIRCUS**, Gene Forrell conductor; pianist Maria Felcman, Mozart's Divertimento in F, K. 138, Honegger's *Concerto da Camera*; Beethoven's Piano Concerto No. 2; Vivaldi's Concerto for Four Violins in B. Congregation B'nai Jeshurun, 257 W. 86th St. (S66-3040), at 8. \$15.

**RONALD JOYCE**, organist. Works of Bach and Spanish composers; also the U.S. premiere of a work by Jacques Demierre. St. John's in the Village, 224 Waverly Pl. at W. 11th St. (243-6192), at 8. \$5.

**NICOLA FRISARDI**, pianist, winner of the 1989 Palm Beach International International Piano Competition. Alice Tully Hall at 8. \$10.

**DON COSSACKS**—See Dance, below.

**SAUTE TO INDIAN FILM MUSIC**—Performers are the groups Swar-Tarang and Many Moods. The Kitchen, 312 W. 19th St. (225-5793), at 8:30. \$10.

**MUSIC OF AZERBAIJAN AND ARMENIA**—The group Kavkaz—Jeffrey Werbock, Shmuel Kuyenov, Kamran Hamu. World Music Institute, Merkin Concert Hall at 8. \$15.

**MINNA SINGS**—Program of classical and popular Cuban songs and zarzuela music. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850), at 8. \$21.

**"BACK"**—See 1/25.

**KAJOS TRIO**—Theodore Roosevelt Birthplace, 28 E. 26th St. (866-2186), at 2. \$1, including house tour.

**NET SOLOISTS**—Lincoln Center Library at 2:30. Free.

**RUGERAS AND OLD TIME MUSIC**—Bayou Midnight and an evening of Cajun sounds. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9. \$7.

**TAVERN CONCERT—Series** includes folk, country, Irish/Scottish, sea-chanty, and other traditional music. Tonight: Pam Goddard, with songs, ballads, and tales from early America and the British Isles. Richmond Restoration, 441 Clarke Ave., S.I. (718-351-9414) at 8 and 9:30. \$6.

## Sunday, January 28

**AMERICAN COMPOSERS ORCHESTRA**, Hugh Wolff conductor. Rostom Karakhanian. John Adams's *Short Ride in a Fast Machine*; Gerald Levinson's "Anahata" (N.Y. premiere); Joan Tower's *Flute Concerto* (world premiere); Prokofiev's Symphony No. 4. Carnegie Hall at 3. \$9-\$28.

**MIAN HAGEGARD**, baritone; pianist Warren Jones. Songs of Schubert, Lyes, Duparc. Alice Tully Hall at 3. \$18.

**ORLANDO CONCERTS**—"Pillars of Fire": Bruch's Eight Pieces Op. 83; Seiber's Four French Folk Songs for voice and guitar; Messiaen's *Quartet for the End of Time*. Merkin Concert Hall at 7:30. \$12.

**CHIN-TZE LIN**, pianist. Music of Bach, Scriabin, Beethoven. Liszt. Merkin Concert Hall at 4. \$12.

**ENSEMBLE FOR EARLY MUSIC**—See 1/27. Today at 3.

**MYSTOSI QUINTET**—Music of Margaret DeWys (world premiere), Bach, Ligeti, Lefebvre. New York Historical Society, C.P.W. and 77th St. (873-3481), at 2. Free with museum admission.

**"CELEBRATING THE YEAR OF THE HORSE"**—Program of music and dance for the Chinese New Year, by the Chinese Folk Dance Company, Music From China, and many guest artists. Included are a premiere and a full-length dance drama. Pace Downtown Theater, Spruce and Nassau Sts., opposite City Hall (488-1715), at 1 and 4:30. \$10, in advance \$8.

**HAVENLY JAZZ**—Scott Hamilton, saxophonist, and quintet, with saxophonist Buddy Tate; Elaine Weinstein host. Church of the Heavenly Rest, Fifth Ave. at 94th St. (269-8040), at 2:30 (note time, this concert only). \$8.

**OTSEY CHAMBER PLAYERS**—Guest composer. Tison Street. Works by Prokofiev, Street, Dvorak. Madison Avenue Presbyterian Church, at 73rd St., at 4. Donor.

**VINTAGE JAZZ AT THE VINEYARD**—At 3, "Singin' the Blues" and a Lot Elbe Besides"; artist to be announced. At 7, "The Unclassifiable Jack Writers" with Roger Kellaway, Jay Leonhart, Terry Clarke. Vineyard Theater, 108 E. 15th St. (353-3874). \$20.

**AMERICAN FESTIVAL OF MICROTUNAL MUSIC**—Works by Claude Ballif, Peter Rose, Ryohei Hirose, Ron Kozak, Johnny Reinhard, some performing their own music; also with Matthew Sullivan and dancers Debra and Ben Savage and David Everett. The Kitchen, 512 W. 19th St. (255-5793), at 8:30. \$8.

**SEQUENTIA**—Medieval-music ensemble in "Voyage to the Orient," exploring influences on composers of the Middle Ages, including the Crusades. "Music Before 1800," at Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. \$10. Lecture by Lawrence Rosenwald at 2:30.

**COMPOSERS' CIRCLE** (N.Y.C. debut). New music by Philip Benson, Chandler Carter, Blake Rowe, including three choral premieres and chamber music. St. Peter's Church, Lexington Ave. and 54th St. (568-1845), at 2. \$5.

**"BACK"**—See 1/25.

**DON COSSACKS**—See Dance, below.

**NAVANA SINGS**—See 1/27. Today at 3.

**WILLIAM ENTRIENK**, organist, with trumpeter Gary Trosclair. Music of Bach, Telemann, Liszt. First Presbyterian Church, Fifth Ave. at 12th St. (675-6150), at 4. \$7, to benefit the church restoration fund.

**MICHAEL GRIEDEL**, organist. St. Thomas Church, 1 W. 53rd St., at 5:15. Free.

**BACH VESPERS**—Today, spoken Vespers, and organist John Weaver with music of Bach, Barber, Wright, Persichetti, Liszt. Holy Trinity Lutheran Church, C.P.W. and 65th St. (877-6815), at 5. Offering.

**ST. PETER'S CHURCH**—At 5: Jazz Vespers, with the Connie Cobbs Duo; offering. At 7: Ivan Rolle and Friends, a benefit for the Eva Dean Dance Company. \$10. Lexington Ave. at 54th St. (935-2240).

**JOSEPH CLAIR DAVIS**, carillonist. At 10:30 a.m., music includes Præludium from Handel's *Aylesford Pieces*. At 3: Program featuring Gerken's Variations on "There Was a Snow-White Bird." Riverside Church, the Drive at 122nd St. Free.

**SHERRI STREICHMAN**, soprano. Donnell Library, 20 W. 53rd St., at 2:30. Free.

**RIDGE STRING QUARTET**—Music of Haydn, Hindemith, Schumann. Queens College Golden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. \$15-\$15.

**CON BORO ENSEMBLE**, with soprano Barbara Ann Martin, clarinet Victor Battapaglia. Trios by Beethoven and Dvorak; songs of Chausson, Grieg, Schubert. Forest Hills Church in the Garden, Community House, 15 Borage Pl. (718-459-1277), at 3. \$6.

**BERNARD GOLDBERG**, flutist, with pianist Mitchell Vines, dancer Nancy Alison; music of Hindemith, Poulenc, Laderman/BENNETT LERNER, pianist; works of Copland, Gershwin, Joplin, Chopin. Faculty recital, Brooklyn College Conservatory of Music, at Brooklyn Center. Sam Levenson Recital Hall, Flatbush and Nostrand Aves. (718-434-1900), at 2. \$5.

**BARGE MUSIC**—See 1/25.

**INFUSION**—Chamber ensemble. Brooklyn Museum, Eastern Parkway, at 2. Free, with museum admission.

## Monday, January 29

**PHILHARMONIA ORCHESTRA OF LONDON**, Giuseppe Sinopoli conductor; pianist Andre Watts. Brahms's Piano Concerto No. 1 and Symphony No. 4. Avery Fisher Hall at 8. \$13-\$25.

**NEW YORK NEW MUSIC ENSEMBLE**, Robert Black conductor. "The Rough and the Sweet: Spirits of 20th-Century Music." Carter's *Esprit rade/Esprit doux*; Druckman's *Reflections on the Nature of Water* for marimba; Schwantner's *Elixir*; Schoenberg's String Trio Op. 45. Merkin Concert Hall at 8. \$10.

**FOCUS! 1990**—See 1/26. Tonight: works of Zemlinsky, Berg, Schoenberg, Zepler, Scriabin, Webern. Juilliard Theater, 155 W. 65th St.

**JONATHAN SPITZ**, cellist (N.Y. recital debut), with pianist Cameron Grant. Music of Bach, Brahms, Debussy. David Popper, Alexander Goehr. Weill Recital Hall at Carnegie Hall at 8. \$11.

**LYRICS AND LYRICISTS**—The season is devoted to Cole Porter; opening program, "The Playboy Songwriter," with Julie Wilson, others. 92nd Street Y at 2. \$22.50-\$27.50. Note: other performances of this program sold out.

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## MUSIC & DANCE

**SANDRA GOODMAN**, mezzo-soprano/**JERRY WILLARD**, guitarist-lutenist. Works of Campion, Dowland, Schubert, Falla. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**CARMEN CZERNIK**, pianist. Music of Bach, Debussy, Piazolla. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

**ANNETTE CELINE**, soprano, with pianist Felicia Blumental. Works by Chopin, Bizet, Villa Lobos. At 1. See listing above for location. Free.

**SEDAI SAGER**, oboist/**CHRISTOPHER LICCARDI**, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

**JOY IN SINGING**, Paul Sperry conductor. Lincoln Center Library at 5:30. Free.

### Tuesday, January 30

**PHILADELPHIA ORCHESTRA**, Riccardo Muti conductor; pianist Radu Lupu. Berlioz's Overture "Roman Carnival"; Greg's Piano Concerto in A; Excerpts from Busoni's "Turandot" Suite; Prokofiev's *The Meeting of the Volga and the Don*. Carnegie Hall at 8. \$15.

**NEW YORK PHILHARMONIC**—See 1/25. Tonight at 7:30.

**FOCUS! 1990**—See 1/26. Tonight: Works by Skalkottas, Blüthner, Roberto Gerhard (N.Y. premiere), Webern, Berg, Schoenberg. Juilliard Theater, 155 W. 65th St. Note: tonight at 7, a pre-concert roundtable.

**CARL HALVORSON**, tenor, with pianist Susan Almas. Music of Britten, Sibelius, Brahms, Bolcom, Gershwin, others. 92nd Street Y at 8. \$5-\$10.

**BONDI ENSEMBLE**—Works by Ravel, Bas, Ysaye, D'Indy. Greenwich House Music School, 46 Barrow St. (724-3869), at 8. \$8.

**CLIVE SWANBOURNE**, pianist. Tippett (N.Y. premiere), Maw (N.Y. premiere), Beethoven, Chopin, Schubert. Benefit for Hale House and its work for child victims of the drug and AIDS epidemic. Weill Recital Hall at Carnegie Hall at 8. \$15-\$50 (633-1128).

**DON COSSACKS**—See Dance, below.

**ELEM ELEY**, baritone/**MARTIN MENNESSY**, pianist. Music of R. Strauss, Poulenc, Janáček, Dalmay, Francesc Santoliquido. Trinity Church, Broadway and Wall St., at 12:45. Free.

### Wednesday, January 31

**NOTE:** Partial listing only; see next issue

**FOCUS 1990!**—See 1/26. Tonight: Works by Cage, Webern, Esler, Schoenberg, Kirchner, and Jose Limón's dance work *The Exiles*, to music of Schoenberg. Juilliard Theater, 155 W. 65th St.

**LOST AND FOUND: THE MUSICAL LEGACY OF ERWIN SCHULHOFF AND KURT WEILL**—Works by the Czech composer Schulhoff (1894-1942) and by Weill, performed by the Downtown Chamber & Opera Players, Mimi Stern-Wolfe conductor, with vocal and instrumental soloists. Merkin Concert Hall at 8. \$12.

## OPERA

### Metropolitan Opera

**METROPOLITAN OPERA HOUSE**—Through 5/5. Tickets, \$18-\$105. 1/22 at 8: Gershwin's *Porgy and Bess*; Levine conducting; Mitchell, Bradley, K. Williams, Estes, C. Williams, Cook. 1/23 at 8: Ponchielli's *La Gioconda*, Santi conducting; Dumitrova, Toczycka, Milcheva, Beccana, Fondary, Plishka. 1/24 at 8: *Porgy and Bess*; same as 1/22, except Holt for C. Williams, G. Baker for Cook. 1/25 at 8 (no intermission): Wagner's *Der Fliegende Holländer*, Rummicks conducting; Martin, Lakes, Hale, Salminen, Booth, Bean. 1/26 at 8: Mozart's *Don Giovanni*, Levine conducting; Mims, Trovati, Hong, Olsen, Hampson, Courtney. 1/27 at 1:30 *Porgy and Bess*; same as 1/22, except Holt for C. Williams, G. Baker for Cook (broadcast, WQXR). 1/27 at 8: *La Gioconda*; same as 1/23, except De Grandis for Plishka. 1/29 at 8: Verdi's *La Traviata*, Veltri conducting; Gruberova, Kraus, Coni. 1/30 at 8: *La Gioconda*; same as 1/23.

### Other

**LA GAZZA LADRA**, by Rossini. Concert version, the U.S. premiere of the new critical edition; the PALA Opera Association, Timothy Lindberg conductor; embel-

ishments by Philip Gossett, Elizabeth Mosley Falk artistic director. With Kati Guerra, Abram Morales, Jan Opalach, Town Hall, at 8. \$15, \$25; gala tickets, \$150 (769-8760), include a champagne party and benefit the AGMA Relief Fund. Castle Hill Center for the Arts, the Harlem School of the Arts, among other groups.

**CARMEN**, by Bizet. Production by Allan Charlet; with Phyllis Tarrat, others. JASA, Green Auditorium, 40 W. 68th St. 1/25 at 1. Free.

**ARTISTS OF THE NEW YORK GRAND OPERA**, Vincent La Selva conductor. Arias and other selections by Verdi, Puccini, Rossini, Bizet, others. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 1/22 at 12:30. Free.

## DANCE

### New York City Ballet

**NEW YORK STATE THEATER**—Through 2/25. Tickets, \$6-\$46. 1/23 at 8: *Square Dance*, In Memory of . . . . *The Four Seasons*. 1/24 at 8: *Coppelia*. 1/25 at 8: *Square Dance*, *Opus 19/The Dreamer*. 1/26 at 8: *Kammermusik No. 2*, a pas de deux, In Memory of . . . . *Symphony in C*. 1/27 at 2: *La Source*, *Kammermusik No. 2*, a pas de deux, *The Four Seasons*. 1/27 at 8: *La Source*, *Opus 19/The Dreamer*, *The Four Seasons*. 1/28 at 1: The Family Matinee, a performance of *Coppelia* and special intermission demonstrations and exhibits. 1/28 at 7: *Coppelia*. 1/30 at 8: *Coppelia*. 1/31 at 8: *Square Dance*, *Opus 19/The Dreamer*, *Brahms-Schoenberg Quater*.

### Don Cossacks

**NEIL SIMON THEATER**—Through 2/4. Tickets, \$27.50-\$42.50. The song-and-dance troupe from Rostov, USSR. Neil Simon Theater, 250 W. 52nd St. (245-2998). Tue.-Fri. at 8; Sat. at 2 and 8; Sun. at 3 (except 2/4 at 7:30).

### The Jamison Project

**JOYE THEATER**—1/23-28. Tickets, \$22. Program includes the N.Y. premiere of Judith Jamison's *Forgotten Time*. 1/23 at 7:30; 1/24-27 at 8; 1/28 at 2 and 7:30.

### Jose Greco Company

**JOYE THEATER**—1/30-2/18. Tickets, \$30. The 15-member company of singers, musicians, and dancers, in an all-new program featuring Jose Greco II, Carmela Greco, Alessandro Greco, and Jose Greco; choreography by Nana Lorca, Maritza Corral, and Greco. 1/30 at 7:30; then Tue.-Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30 (1/24-27 at 2/18 matinee) \$20.

### Other

**ANDREA DEL CONTE** and the American Spanish Dance Theatre. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3888). Fri. through 2/16 at 8. \$13.

**"BACK"**—See Concerts, above, for 1/25-28.

**DENNY DANCE**—Continental Insurance Atrium, 180 Maiden Lane at Front St. 1/24 at 12:15. Free.

**ONAD HAHARIN DANCE COMPANY**—New works: *Sinking of the Titanic* and *King of Wato*, a solo. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0177). 1/25-27 at 8; 1/28 at 3. \$12.

**PROJECT 1990**—Cecilia Marta and Friends. Marymount Manhattan Theater, 221 E. 71st St. (924-0177). 1/26, 27 at 8; 1/28 at 7. \$15.

**ROBIN BECKER AND COMPANY**—Guest dancer-choreographer Raymond Kurlsh, guest performer-percussionist Tyne Graud. Premiere of a new work by Becker, to music of Rachmaninoff, also repertory works. St. Mark's Church, 131 E. 10th St. (877-3399). 1/25-28 at 8. \$10.

**TAP—EXPANDING THE FORM**—See Other Events, page 97.

**WORKS BY AMIEL MALALE AND AMOS PINNISI**—Merce Cunningham Studio, 55 Bethune St. (677-3966). 1/26 at 9; 1/27, 28 at 8. \$10.



# RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

## KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Corse as you are

\*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with a la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### Lower New York

**ARICI MIEL—475 W. Broadway, at Houston St.** (533-1933/1950). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon–Fri, noon–4. Br Sat–Sun, noon–5. D daily 5–11 a.m. Private parties. (M) AE.

**ANGELO—146 Mulberry St.** (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amatifanti. Open Tue–Thu, noon–11:30. Fri, to 12:30 a.m. Sat, to 1 a.m. Sun, to 11:30. Closed Mon. (M) AE, DC, MC, V.

**BOND STREET CAFE—6 Bond St., bet. Broadway and Lafayette St.** (979-6565). Casual. American. Spcls: herb marinated chevre with mixed greens, chopped steak with pepper sauce, crabcakes with remoulade sauce. Res. sug. L Mon–Fri, noon–10. Br Sat–Sun, to 2 a.m. Private parties for 100. (M) AE.

**BOONERANGS—148 Chambers St.** (385-7572). Casual. American. Spcls: blackened fish of the day, grilled breast of chicken with tomato basil salsa, egg-dip chullah bread with honey maple ham and brie. L Mon–Fri, 11:30 a.m.–3:30. D Mon–Fri, 6–10. Sat, to 11. Closed Sun. (I-M) AE, MC, V.

**CASPOUS FRENES—451 Washington St.** (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassia sauce, lobster neptune. L Tue–Fri, noon–3:30. Br Sat–Sun, noon–4:30. D Sun–Thu, 6–11. Fri–Sat, to midnight. Outdoor terrace. (M) AE, CB, DC.

**CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts.** (226-5255). Casual. Classic Mexican. Spcls: budin de tortilla, duck en mole verde, carne asada tangueña. Res. sug. L daily noon–5. D daily 5–midnight, Sun, to 11. Private parties for 100. Ent. Thu–Sat. (M) AE, DC, MC, V.

**CUPPING ROOM CAFE—359 W. Broadway.** (925-2686). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun, 8 a.m.–midnight, Mon–Thu, 7:30 a.m.–midnight, Tue–Thu, 7:30 a.m.–1 a.m., Fri, 7:30 a.m.–2 a.m., Sat, 8 a.m.–2 a.m. (M) AE, CB, DC, MC, V.

**S & 10 NO EXAGGERATION—77 Greene St., at Spring St.** (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marmego in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue–Thu, 5–11. Fri–Sat, to midnight. Champagne Br Sat–Sun, noon–3. 1940s-style ent. Wed–Sat. (M) AE, MC, V.

**FORLINI'S—235 Baxter St.** (349-6779). Casual. Italian. Spcls: panzerotto alla puccinetta, Forlini's tortelli, anelli di polli. L Mon–Sat, 11:30 a.m.–3. D Tue–Thu, 5–2 a.m., Sun–Mon, to 11:30. Reduced rate parking Mon–Thu. (I) AE, CB, DC, MC, V.

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.** (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon–Fri, 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat–Sun. (M) AE, CB, DC, MC, V.

**GREENE STREET—101 Greene St., bet. Prince and Spring Sts.** (925-2415). Casual. French/American. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon–Thu, 6–11:30. Fri–Sat, to midnight. Pre-theater D Mon–Fri, 6–7. Br Sun, noon–9. Ent. (M) AE, CB, DC, MC, V.

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International** (938-9100). Casual. American. Spcls: blackened salmon steak, smoked pork chops with sweet potato salad, double chocolate cake. Res. nec. B Mon–Fri, 6:30 a.m.–11:30 a.m., Sat–Sun, from 7 a.m. L Mon–Fri, 11:30 a.m.–3:30. Sat, noon–3:30. Champagne Br Sun, 11:30 a.m.–3:30. D Sun–Thu, 5–11:30. Fri–Sat, 6–10:30. Dancing Fri–Sat, eve. (M) AE, CB, DC, MC, V.

**GROTTA AZZURRA—387 Broome St.** (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue–Sun, noon–midnight. Closed Mon. (M) No credit cards.

**Hudson River Club—4 World Financial Center** (786-1500). Formal. American Hudson River Valley. Spcls: corn crust scallops with hard cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon–Fri, noon–3. D Mon–Sat, 5:30–10. Private parties for 15–150. Closed Sun. (E) AE.

**MANGO TREE CAFE AT S.O.B.—204 Varick St., at Houston St.** (243-4940). Casual. Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), manicada. Res. nec. Open for L and D Mon–Sat, 11:30 a.m.–2 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse** (938-1155). Casual. American. Spcls: seafood stew, porthouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon–Fri, 11:30 a.m.–2:30. D Mon–Fri, 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

**PONTE'S—Desbroses and West Sts., 2 blocks south of Canal, upstairs** (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon–Fri, noon–3:30. D Mon–Thu, 5:30–11. Fri, to 11:30. Sat, to midnight. Ent. nightly Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

**ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts.** (219-3038). Casual. Canadian. Spcls: pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. (I-M) No credit cards.

**SEARLATO'S CAFE—Pier 17, South St. Seaport, Promenade Level.** (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon–Sat, 11–4. Br Sun, 11–3. D Sun–Thu, 4–11. Fri–Sat, to 1 a.m. (M) AE, DC, MC, V.

**SONO KITCHEN AND BAR—103 Greene St.** (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon–Thu, 11:30 a.m.–2 a.m., Fri–Sat, 11:30 a.m.–4 a.m., Sun, 11:30 a.m.–10. (I-M) AE, CB, DC, MC, V.

**SPIRIT OF NEW YORK—Pier 11, South St. at Wall St.** (279-1800). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon–Fri, at 1. Sat, at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

**TAMU—340 W. Broadway, at Grand St.** (925-2751). Casual. Indonesian. Spcls: nyatael, sate babi, empal goreng. Res. sug. L Mon–Fri, 11:30 a.m.–4. Sat–Sun, 1–4. D Sun–Fri, 4–11. Sat, to 11:30. (M) AE, CB, DC, MC, V.

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.** (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon–Wed, 11:30 a.m.–11. Thu–Sat, to midnight, Sun, to 10. Br Sat–Sun, 11:30 a.m.–4. (I) AE, DC, MC, V.

**TRIPLITS ROMANIAN STEAKHOUSE—11-17 Grand St., at 6th Ave.** (925-9303). Casual. Rumanian. Spcls: Rumanian tenderloin steak, breaded veal cutlet, rib steak, chopped liver. D Sun–Fri, 5–10. Sat, to midnight. Ent. Private parties. (M) AE, CB, DC, MC, V.

**VENUS—6 Bond St., bet. Broadway and Lafayette St.** (979-6000). Casual. American bistrot. Spcls: grilled lamb with mint vinaigrette, grilled sirloin with roasted pepper and shallot butter, smoked seafood salad. D only Mon–Sat, 5:30–11:30. Private parties for 100. Closed Sun. (M-E) AE.

**WINDOWS ON THE WORLD—1 World Trade Center** (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon–Sat, 5–10. Table d'hôte. Buffet Sat, noon–3. Sun, to 7. Res. nec. (M) *Cellar in the Sky*: Wine cellar setting. 7-course D with 5 wines. Mon–Sat, at 7:30. Res. nec. Classical guitarist. (E). *Hors d'Oeuvre* and *City Lights* Bar: Jacket required. B Mon–Fri, 7 a.m.–10:30 a.m. International hors d'oeuvres Mon–Sat, 3–1 a.m. (cover after 7:30). Sun, to 9 (cover after 4). No res. Br Sun, noon–3. Res. nec. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

## Greenwich Village

**BANDITO—153 Second Ave., bet. 9th–10th Sts.** (777-4565). Casual. Mexican. Spcls: chicken or beef fajitas, camarones con salsa verde, guacamole burrito. L daily noon–4:30. D daily 4:30–11 a.m. Br till 4 a.m. (M) AE.

**BOXERS—190 W. 4th St.** (633-2275). Casual. American. Spcls: southern fried chicken, hamburgers, steak teriyaki, honey mustard chicken. L Mon–Fri, 11:30 a.m.–4. Br Sat–Sun, noon–4. D daily 4–4 a.m. Private parties for 50. (I) AE, CB, DC, MC, V.

## RESTAURANTS

**CAFE DE BRUXELLES**—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue-Sat noon-3. D Mon-Sat 5-midnight, Sun. 4-10:30. Br Sat-Sun noon-4 (M) AE, MC, V.

**CAFE ESPANOL**—172 Bleecker St. (505-4657; 353-2317). Casual. Spanish/Mexican. Spcls: paella alla marinera, parrillada de marisco, lobster. Res. sug. L daily noon-4. D Mon-Thru 4-midnight, Fri-Sun. to 1 a.m. Also 63 Carmine St. (675-3312) (I) AE, DC, MC, V.

**CARAMBA**—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocaditos amores, fajitas, combination plates. Res. sug. L Mon-Fri noon-4. Br Sat-Sun noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

**EL COYOTE**—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp, con salsa verde. L Mon-Sat 11:30 a.m.-3. Br Sat-Sun noon-4. D Sun-Thru 3-11:30. Fri-Sat. to midnight (I) AE, MC, V.

**JOHN GLANCY'S**—181 W. 10th St., at Seventh Ave. (242-7359). Dress up. American seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon-Fri noon-3. D Mon-Sat 6-11:30. Sun. 5-10. (M-E) AE, CB, DC, MC, V.

**KNUCKERBOCKER**—33 University Pl. (228-8498). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon-Sat 11:30 a.m.-4:30. Br Sat-Sun 11:30 a.m.-4. D daily 4:30-11:30. 5 daily 11:30-3 a.m. Ent. Mon-Sat. from 9:30. (M) AE, DC, MC, V.

**MANHATTAN CHILI CO.**—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas. L daily noon-4:30. D Mon-Thru 4:30-midnight, Fri-Sat. to 1 a.m., Sun. to 11. (I) AE, MC, V.

**MARTA**—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue-Thru noon-11. Fri-Sat. to 11:30. Sun. 1-11. Closed Mon. (M) AE, MC, V.

**MELROSE**—48 Barrow St. (691-6800). Casual. New American. Spcls: crisp potato pancakes with creme fraiche and three caviars, whole Maine lobster with steamed mussels in Chinese black bean sauce with garlic, wok-charred tuna with green mango sauce. Res. sug. D only Mon-Sat 6-midnight, Sun. 5-10. (M-E) AE, DC, MC, V.

**MONTES**—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) AE, CB, DC, MC, V.

**ONE FIFTH**—1 Fifth Ave., at 8th St. (204-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat-Sun 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

**PIERRES**—170 Waverly Pl., at Christopher St. (929-7194). Casual. French. Spcls: couscous royale, filet of skate fish nicotise, tangine of chicken, fraises a la croque. Res. nec. L daily noon-4:30. D daily 5:30-midnight. Private parties for 20. (M) No credit cards.

**RINCON DE ESPANA**—226 Thompson St. (475-9891/204-0590). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat-Sun noon-3. D Sun-Thru 5-11. Fri-Sat. to midnight. Constant eyeing (M) AE, CB, DC, MC, V.

**SAZERAC HOUSE**—533 Hudson St. (899-0313). Casual. American/Creole. Spcls: jambalaya, eclairant sliders with shrimp and scallops, salmon cakes, fresh fish daily. BBQ ducks. Res. sug. L Mon-Fri 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat-Sun 11 a.m.-5 (I-M) AE, CB, DC, MC, V.

**SEVILLA**—62 Charles St., at W. 4th St. (929-1389). Casual Spanish. Spcls: paella à la Valenciana, marisca Sevilla. L Mon-Sat 12-1. D Mon-Thru 3-midnight, Fri-Sat. to 1 a.m., Sun. noon-midnight (I-M) AE, DC, MC, V.

**SOUEH**—28 E. 13th St. (627-7150). Casual. Macrobioite (no sugar, chemicals, or meat). Spcls: fish, tempura, Settan, brown rice, tofu pie. Open Mon-Sat noon-11, Sun. to 10. Also 210 Sixth Ave., at Prince St. (807-7421) (I-M) AE, MC, V.

**TELEPHONE BAR & GRILL**—149 Second Ave., bet. 9th-10th Sts. (529-5000). Casual. English/continental. Spcls: shepherd's pie, saffron cheese salad, fish and chips. Res. sug. L Mon-Fri noon-4. Br Sat-Sun 11:30-4:30. D Sun-Thru 6-2 a.m., Fri-Sat. to 4 a.m. (I) AE.

### 14th-42nd Streets, East Side

**CANASTEL'S**—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon-Fri noon-3. D Mon-Thru 5:30-midnight, Fri-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. (M) AE, DC, MC, V.

**EVITA**—241 E. 24th St. (689-3783) Dress up. Argentine. Spcls: Parrillada Evita (traditional mixed grill), homemade noquis with taco sauce, paella Buenos Aires. Res. sug. D Mon-Sat 3-midnight. Music and dancing nightly. Tango shows Thu. Sat. (M) AE, CB, DC, MC, V.

**FRANK'S TRATTORIA**—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli funghi, angel hair with shrimp sauce, paglia fno papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) No credit cards.

**FRIEND OF A FARMER**—77 Irving Pl., bet. 18th and 19th Sts. (477-2186). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade wholewheat bread. No res. L Tue-Fri 11:30-4:30. D Tue-Sat 5:30-10. Br Sat-Sun 10:30-3:30. Closed Mon. (I-M) No credit cards.

**GIORGIO CAFE**—245 Park Ave. So., bet. 19th-20th Sts. (464-9100/5858). Casual. Italian/continental. Spcls: pizzettes, osso buco, fettuccine with spinach. Res. sug. Open Mon-Fri noon-11, Sat-Sun 5-12:30 a.m. Private parties for 35. (M) AE, CB, DC, MC, V.

**HSE**—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronost, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun-Thru 11:30-1. Fri-Sat. to 12:30 a.m. Private parties for 50. (I-M) AE, CB, DC, MC, V.

**LA FORTUNA**—16 E. 41st St. (685-1898). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon-Fri noon-5. D Mon-Fri 5-9:30. Private parties for 45. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

**MESA DE ESPANA**—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valenciana, zarzuela, chicken villano. Res. sug. Open for L and D Mon-Thru noon-10:30. Fri-Sat. to 11. Sun. 1-10. Guitarist Thu-Sat. from 6. (M) AE, DC, MC, V.

**OYSTER BAR & RESTAURANT**—Grand Central Terminal (490-4650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon-Fri 11:30 a.m.-9:30. Closed Sat-Sun. (M) AE, CB, DC, MC, V.

**PARK DISTRO**—414 Park Ave. So., bet. 28th-29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with fageoletes. Res. sug. L Mon-Fri noon-3. D daily 6-11. (M) AE, DC.

**POSITANO**—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon-Fri noon-3. D Mon-Thru 5:30-11. Fri-Sat. to 12:30 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

**ROSSINI'S**—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcls: hot antipasto, chicken primavera. Res. nec. Open Mon-Fri 11:30 a.m.-11:30. Sat. 4:30-midnight with Aldo Bruschini Trio. Closed Sun. except for parties over 50. (M) AE, DC, V.

**STELLA DEL MARE**—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress up. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon-Fri noon-2:30. D Mon-Sat 5-10:30. Private parties for 25-100. Pianist Mon-Fri.

from 6-10:30. Closed Sun. (M-E)

**AE, CB, DC, MC, V.**  
**VIA**—560 Third Ave., at 37th St. (573-6973). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'olio d'oliva, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon-Fri noon-5:30. Br Sat-Sun 11:30-4. D daily 5:30-12:30 a.m. (M) AE, CB, DC, MC, V.

### 14th-42nd Streets, West Side

**CADILLAC BAR**—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Mon-Thru noon-midnight, Fri. to 2 a.m., Sat. 4:30-2 a.m., Sun. to 11. Bar Mon-Thru 2 to 2 a.m., Fri-Sat. to 4 a.m., Sun. to midnight. (I-M) AE, MC, V.

**CAFE SOCIETY**—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon-Fri noon-3. D Mon-Thru 6-11. Fri-Sat. to 1 a.m., Sun. to 10. Private parties for 75-200. Ent. Mon-Thru. (M) AE, CB, DC, MC, V.

**CELLAR GRILL**—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot pie, pizza, Cobb salad. Res. sug. Open for L and D Mon-Fri 11 a.m.-9. Sat-Sun. to 8. (I) AE.

**DINO CASINI'S**—132 W. 32nd St. (695-7995). Dress up. Italian/Continental. Spcls: veal Sorrentino, lobster. Res. sug. L Mon-Sat 11:45 a.m.-3:30. D Mon-Sat 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

**FIASCO**—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sautéed with raisins, onion, celery and balsamic vinegar, lobster ravioli in fresh tomato, garlic, and herb sauce, 18 varieties of pasta, homemade desserts. Res. sug. L Mon-Fri 11:30 a.m.-4. Br Sat-Sun 11:30 a.m.-4. D Sun-Thru 5-midnight, Fri-Sat. to 1 a.m. AE, MC, V.

**LOLA**—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chickens, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon-Fri noon-3. Gospel Br Sat-Sun noon-4. D Mon-Sat 6-midnight. Private parties for 25. Ent. Mon-Sat. (M) AE.

**OLD HOMETOWN**—56 Ninth Ave., bet. 14th-15th Sts. (242-9444). Casual. American. Spcls: sirloin, 4lb-16 lobster, prime rib. Res. sug. L Mon-Fri noon-4. D Mon-Fri 4-10:45. Sat 1-midnight, Sun. 1-10. Complete L. Valet parking from 5. (M) AE, CB, DC, MC, V.

**WORLD YACHT—Riviera, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7091; 854-01).** Jacket required. American/Continental. Spcls: filet mignon, coulibou of salmon, stuffed chicken breast, pasta with lobster. Res. nec. Cruise sails Mon-Sat. at noon. Br Sat. at 12:30. 10 cruise sails nightly at 7. Private parties for 2-200. Dancing. (E) AE, MC, V.

### 43rd-56th Streets, East Side

**ALAMO**—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: fajitas or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon-Fri 11 a.m.-4. D Mon-Sat 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M) AE, CB, DC, MC, V.

**ALFREDO: THE ORIGINAL OF ROME**—53rd St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo. Res. sug. Open Mon-Sat 11:30 a.m.-11:30. Sun. 12:30-10. (I-M) AE, CB, DC, MC, V.

**AMBASSADOR GRILL**—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress up. French. Spcls: warm scallop salad with bass dressing, caudolet, sautéed venison with grape sauce, grilled duck breast with vanilla soyabon. Res. sug. L Mon-Fri 7 a.m.-11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon-Fri noon-2. Br Sat. 11 a.m.-2. champagne buffet Br. Sun. 11:30 a.m.-3. D daily 6-10:30. Prix fixe L and D. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AU NATURAL**—1043 Second Ave., at 55th St. (832-2922). Casual. American/organic. Spcls: stir-fried sesame free-range chicken, Cajun stir-fried seafood, fro-

zen yogurt salad. Res. B daily 8 a.m.-11 a.m. L and D daily 11:30 a.m.-midnight. (M) AE, DC.

**AUDREA—60 E. 49th St. (692-9292).** Jacket required. French. Spcls: lobster ginger, cote de boeuf in rock salt, single side salmon with flagelot and smoked salmon. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10. Sat. to 11. Sun. 1-9. (E)

AE, CB, DC, MC, V.

**AWONI—305 E. 46th St. (759-8897).** Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. (M)

AE, CB, DC, MC, V.

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836).** Jacket required. American. Spcls: fillet of beef with bouquet of vegetables and tarragon hollandaise, L.I. duck with peach brandy glaze, sauteed swordfish with shiitake mushrooms and brandy. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Ent. Mon.-Sat. 5:30-11:30 and Sun. Br.

AE, CB, DC, MC, V.

**CHALET SUISSE—6 E. 48th St. (355-4855).** Dress opt. Swiss. Spcls: fondue, veal alla Suisse, rack of lamb. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-9:30. Pre-theater 5-7. Closed Sat.-Sun. (M)

AE, DC, MC, V.

**CHESSE CELLAR—125 E. 54th St. (758-6565).** Casual. French. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11. Fri. to midnight. Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M)

AE, CB, DC, MC, V.

**CHIZ LOUIS—1016 Second Ave., bet. 53rd and 54th Sts. (752-1400).** Dress opt. French. Spcls: roast chicken, roasted wild mushrooms, garlic potato pie, fruit pie. Res. sug. L Mon.-Fri. 11:45 a.m.-3. D Mon.-Sat. 6-midnight. Sun. 5-10. (M-E)

AE, CB, DC, MC, V.

**CINCO DE MAYO—Citicorp Center, Third Ave. at 54th St. (755-5933).** Casual. Classic Mexican. Spcls: chicken, beef or wild mushroom fajitas, boudin de tortilla, chile relleno, puchuga con rajas poblanas. Res. sug. L daily 11:45 a.m.-5. D daily 5-11. (M)

AE, CB, DC, MC, V.

**DINE-O-MAT—942 Third Ave., bet. 56th-57th Sts. (755-3755).** Casual. American. Spcls: roast turkey, hot meatloaf, hamburgers. Res. for over 25. B daily 8-11. L daily 11-5. D Sun.-Thu. 5-midnight. Fri.-Sat. to 2 a.m. Private parties for 60. (M-E)

AE, CB, DC, MC, V.

**DRAKE HOTEL—440 Park Ave., at 56th St. (421-4900).** Cafe/Suisse: Casual. Continental/Swiss. Spcls: veal emme with rosette or spaetzli, kirsch-torte. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5. Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V.

**ELMER'S—1034 Second Ave. (751-8020).** Jacket required. Continental. Spcls: escargots, coquilles maison, rack of lamb. Res. sug. L Mon.-Fri. noon-2. D 4:30-11 daily. Pianist nightly. Private parties for 75. (M)

AE, CB, DC, MC, V.

**ENOTECIA IPERBOLE—137 E. 55th St. (759-9720).** Dress opt. Northern Italian. Spcls: smoked brack duck carpaccio, risotto with quail and porcini mushrooms, poached salmon with spinach. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-250. Closed Sun. (M)

AE, CB, DC, MC, V.

**FORTUNE GARDEN PAVILION—209 E. 49th St. (753-1081).** Dress opt. Chinese/Szechuan/Cantonese. Spcls: rubricated imperial, Peking duck, cho cho chicken. Res. sug. Open Mon.-Fri. noon-midnight. Sat.-Sun. 5-midnight. Jazz nightly. (M)

AE, CB, DC, MC, V.

**FOUR SEASONS—99 E. 52nd St. (754-9494).** Formal. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15, after-theater D 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. International. Spcls for D shrimp and corn cakes with ginger and clementine, rye-risotto L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

**GIAMBELLI 50TH RESTAURANT—46 E. 50th St. (688-2760).** Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight. Sat. noon-midnight. Private party rooms. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**IL MENESTRELLO—14 E. 52nd St. (421-7588).** Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11. Fri.-Sat. to midnight. Closed Sun. (M)

AE, DC, V.

**JOE & ROSE—747 Third Ave., bet. 46th-47th Sts. (980-3985).** Casual. American/Italian. Spcls: steaks, veal, pasta, fresh seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Sat. from 5. Closed Sun. (M)

AE, CB, DC, MC, V.

**LA COTE BASQUE—5 E. 55th St. (688-6252).** Formal. French. Spcls: cote de veau à la creme d'herbes fraiches, le cassoulet du Chef Toulousain, bay scallops sautees aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30. Sat. to 11. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

**LA FAYETTE—65 E. 56th St. (832-1565).** Formal. French. Spcls: scallops with leek juice and wild mushrooms, salmon loin wrapped in rice paper, spit roasted sweetbreads with chestnut and pomegranate vinaigrette, pheasant breast and beet parmentier with ginger oil. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30. Sat. 6-10:30. Closed Sun. (E)

AE, CB, DC, MC, V.

**LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Ormè Berkshire Place (753-5970).** Formal. French. Spcls: la roulette de saumon et endives au coulis de tomates, le pot-au-feu de homard au chou et risling, margot de canard rôti au miel et confit d'oignons. D daily 6-midnight. Pre-theater D 5-6:45. Free 2 hr parking. (M)

AE, CB, DC, MC, V.

**LAURENT—111 E. 56th St. (753-7279).** Formal. French. Spcls: turbot aux coquillettes, steak au poivre à l'armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Sat. 5-11. Pre-theater D 5:30-6:45. Private parties. Closed Sun. (E)

AE, CB, DC, MC, V.

**LE DUC—160 E. 48th St. (935-2400).** Dress opt. French. Spcls: humped neonie, juine de agneau, fraicasse de St. Jacques. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 150. Pianist Mon.-Sat. Closed Sun. (E)

AE, CB, DC, MC, V.

**LELLO RISTORANTE—65 E. 54th St. (751-1555).** Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scallupine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30. Fri.-Sat. to 11. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**LE PERIGORD—405 E. 52nd St. (755-6244).** Formal. French. Spcls: confit de canard, rignonne de veau, cripes souffles. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30. Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E)

AE, CB, DC, MC, V.

**LUTEC—249 E. 50th St. (752-2225).** Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)

AE, CB, DC, MC, V.

**MADRAS WOODLAND—308 E. 49th St. (759-2441).** Casual. Indian vegetarian/kosher. Spcls: utthappam, masala dosa, batura and chenna curry. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Fri. 5-10:30. Sat.-Sun. noon-10:30. (E)

AE, CB, DC, MC, V.

**MON CHER TONTON—68 E. 56th St. (223-7575).** Formal. French-Japanese. Spcls: seafood or steaks cooked on a teppan, sea scallops with ratatouille, veal chop with rosemary sauce, roast Maine lobster on savoy cabbage with bacon. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10. Private parties for 4-35. Closed Sun. (E)

AE, CB, DC, MC, V.

**MUSANTARA—219 E. 44th St. (983-1919).** Casual. Indonesian. Spcls: rinstaplet, shrimp curry with mixed vegetables, charcoal broiled red snapper with sweet and pungent sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (M)

AE, DC.

**PALM—437 Second Ave., at 45th St. (687-2953).** Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45. Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

**PARADIS BARCELONA—145 E. 50th St. (754-3333/1152).** Jacket required. Spanish-Catalan Medi-

terranean. Spcls: marinated salmon with white beans, wild mushrooms and chives; sweet pepper stuffed with cod; roasted baby goat; angulas. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11 a.m.-3:30. D Mon.-Sat. 6-11. Sun. 3:30-8. Tapas bar from 4:30. Private parties for 12. (E)

AE, CB, DC, MC, V.

**ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858).** Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thu. 5-midnight. Fri.-Sat. to 1 a.m. Private parties for 150. (M)

AE, CB, DC, MC, V.

**ROMA DI NOTTE—137 E. 55th St. (832-1128).** Jacket required. Northern Italian. Spcls: smoked breast of duck carpaccio, risotto with quail and porcini mushrooms, poached salmon with spinach. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Private parties for 15-250. Closed Sun. (M)

AE, CB, DC, MC, V.

**SCARLATTI—34 E. 52nd St. (753-2444).** Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, salmorbica Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30. Fri.-Sat. to midnight. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**SCOOP—210 E. 43rd St. (682-0483).** Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30. Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M)

AE, CB, DC, MC, V.

**SHELTON GRILL—525 Lexington Ave., bet. 48th-49th Sts., in the Halloran House Hotel (755-4000).** Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, médaillons of veal with peregrinade, grilled lamb chops with demiglace sauce. Res. sug. B daily 7 a.m.-11:30 a.m. Br Sun. noon-2:30. L daily noon-2:30. D daily 5:30-10. (M)

AE, CB, DC, MC, V.

**SHIMABANA—280 Park Ave., on 48th St. (661-3915).** Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M)

AE, CB, DC, MC, V.

**SHUN LEE PALACE—155 E. 55th St. (371-8844).** Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11. Fri. to midnight. Sat. noon-midnight. Sun. noon-11. (M)

AE, CB, DC, MC, V.

**SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530).** Dress opt. American. Spcls: 18-oz. steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Fri. noon-midnight. Sat.-Sun. 5-midnight. (M-E)

AE, CB, DC, MC, V.

**TAI PEI—712 Third Ave., bet. 44th-45th Sts. (697-6776).** Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general's turkey chicken. Res. sug. L daily noon-3. D daily 4-10. Private parties for 10. Pianist Thu and Fri. (M-E)

AE, CB, DC, MC, V.

**TORREMOLOSINI—230 E. 51st St. (755-1862/1877).** Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11. Fri.-Sat. to midnight. Ent. Tue.-Sat. 11:30-11:45. Closed Sun. (M)

AE, CB, DC, MC, V.

**WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000).** Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. D daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant and Cocktail Lounge: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 7 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D Buffet Br Sun. 11 a.m.-2:45. Ent. Cook Peacock's own piano Tue.-Sat. 6-2 a.m. Sun.-Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tue.-Sat. 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly Oscar's: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. to noon. L Mon.-Sat. 11:30 a.m.-3. Sun. noon-5. D 5-9:30. Complete D 5 to 11:45. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1-3 a.m.

AE, CB, DC, MC, V.

**ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2240).** Formal. Classical French. Spcls: pan-fried leek and ginger ravioli in vegetable cream

43rd-56th Streets, West Side

# RESTAURANTS

sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.-Fri. 7-10, Sat. Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat. to 3 Mon.-Fri. noon-3:30, D Mon.-Sat. 6-10:30. (E) Le Bistrot d'Adrienne. Casual. French. Spets: game terrine with red beet salad, grilled swordfish with ratatouille, leek and potato stew with pork sausage. L Mon.-Fri. 3:30. Snacks 3-6. D daily 6-11. (M)

AE, CB, DC, MC, V.

**ALONGHIN—59 W. 44th St.** (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L Mon.-3, D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.** (246-6699). Casual. American. Spets: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10:30 a.m.-3:30. L Mon.-Fri. 11 a.m.-4 D daily 4-midnight. (M)

AE, CB, DC, MC, V.

**AQUAVIT—13 W. 54th St.** (307-7311). Atrium: Formal. Scandinavian. Spets: mossagbord plate, gravlax, poached salmon with dill sauce, Arctic venison, raspberry berry sorbet. L Mon.-Fri. 7 a.m.-10 a.m. Mon.-2:30. D Mon.-Sat. 5:30-10:30. (E) Cafe: Informal. Spets: smorrebrod, Scandinavian home cooking. L Mon.-Fri. noon-3, D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, MC, V.

**THE AMERICAN STEAK & FISH HOUSE—16 W. 51st St.** (581-3580). Dress opt. Steakhouse. Spets: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3, D Mon.-Fri. 3-10. Pre-theater D 4:30-6:30. Closed Sat.-Sun. Discount D parking. (M) AE, CB, DC, MC, V.

**BARBETTA—321 W. 46th St.** (246-9171). Formal. Northern Italian. Spets: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

**BERNINA OF TOKYO—47 W. 56th St.** (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's chibi, Benara surf and turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St. (593-1627). (M) AE, CB, DC, MC, V.

**BOMBAY PALACE—30 W. 52nd St.** (541-7777). Casual. Indian. Spets: barbecued steak on sizzling platter, lamb or beef pasanda. Res. sug. L daily noon-3, D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Discount D parking. (I-M)

AE, CB, DC, MC, V.

**CAFFE CIELO—881 Eighth Ave., bet. 52nd-53rd Sts.** (246-9555). Casual. Northern Italian. Spets: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 5:30-11, Sun. to 10. (M-E)

AE, DC, MC, V.

**CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts.** (245-7910). Casual. Mexican. Spets: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4, Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

**CARMINE DELI & RESTAURANT—854 Seventh Ave., at 55th St.** (757-2245). Casual. Jewish deli. Spets: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I)

AE, DC, MC, V.

**CENTURY CAFE—132 W. 43rd St.** (398-1988). Casual. American. Spets: sage smoked fish mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. (M) AE, CB, DC, MC, V.

**CHARLEY O'S—33 W. 48th St.** (582-7141). Casual. Irish pub style. Spets: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3, D Mon.-Fri. 3-10. Sandwich counter Sat. 11:30 a.m.-7. Closed Sun. (M)

AE, CB, DC, MC, V.

**COLUMBUS ON BROADWAY—224 W. 49th St.** (977-9414). Casual. American bistro. Spets: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish mustard sauce. Res. sug. L Mon.-Sat. 11:30-4:30, D Mon.-Sat. 5-mid-

night. Private parties for 100. Closed Sun. (M)

AE, CB, DC, MC, V.

**DISH OF SALT—133 W. 47th St.** (921-4224). Dress opt. Cantonese-HongKong style. Spets: Peking duck (no advance notice), steak kebab, seafood king in the basket. Res. nec. L Mon.-Fri. 11:30-4, D Mon.-Sat. 4-midnight. Private parties for 50-400. Pianist Mon.-Sat. Closed Sun. (M) AE, DC, MC, V.

**DORSET—30 W. 54th St.** (247-7300). Dorset Room: Dress opt. French/American. Spets: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3, D Mon.-Sat. 6-11. Br Sun. 11:30-3. (M) Bar Cafe: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

**FRENCH SHACK—65 W. 55th St.** (246-5126). Casual. French. Spets: contré file, duck Normandie, côte de veau aux chanterelles. Res. sug. L daily noon-3, D Mon.-Fri. 5-11, Sat. to 11:30, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

**GRILL 53—111 W. 53rd St.** (265-1600). Dress opt. American. Spets: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 10 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M)

AE, CB, DC, MC, V.

**HO NO—131 W. 50th St.** (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4, D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete L and D. Discount parking from 5-midnight. (I) AE, CB, DC, MC, V.

**HURLEY'S—1240 Sixth Ave., at 49th St.** (765-8981). Dress opt. American. Spets: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M)

AE, CB, DC, MC, V.

**IRONA—142 W. 49th St.** (398-9049). Casual. Japanese. Spets: tempura, sukiyaki, sushi. Res. L daily noon-3, D daily 5-11:30. Also Iroha Sushi—1634 Broadway, bet. 50th-51st Sts. (338-986). (M) AE, CB, DC, MC, V.

**LA BONNE SOUPE—48 W. 55th St.** (586-7650). Casual. French bistro. Spets: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE, DC, MC, V.

**LA CITE—120 W. 51st St.** (956-7100/7262). Casual. French. Spets: cassoulet, choucroute, steak frites. Res. sug. L Mon.-Fri. noon-4, D Mon.-Fri. 4-midnight, Sat.-Sun. from 5. Private parties for 30-40. (M) AE, CB, DC, MC, V.

**LA PRIMAVERA—234 W. 48th St.** (586-2797). Casual. Northern Italian. Spets: fettuccine salmonetti, vitello caldo freddo, scappiccino con porcini. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5-11. Pre-theater D 5-8. Private parties for 50. Closed Sun. (M) AE, MC, V.

**LA RESERVE—4 W. 49th St.** (247-2993/-2995). Formal. French. Spets: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC, MC, V.

**LA RIVISTA—313 W. 46th St.** (245-1707). Casual. Italian. Spets: garganelli alla romagnola, costoletta alla bolognese, brodetto di pesce alla abruzzese. Res. L Mon.-Sat. noon-3, D Mon.-Sat. 5-midnight. Free D parking. Closed Sun. (M) AE, DC, MC, V.

**LA VERANDA—163 W. 47th St.** (391-0905). Jacket required. Nouvelle Italian. Spets: stuffed bread of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.-Fri. noon-3. Italian Br Sat.-Sun. noon-3. D daily 5-midnight. Pre-theater D 5-8. Post-theater D 10-1 a.m. Private parties for 10-200. Free parking from 5-1 a.m. (M)

AE, CB, DC, MC, V.

**LE BERNARDIN—155 W. 51st St.** (489-1515). Formal. French/seafood. Spets: carpaccio tuna, baked sea urchins, roast monk fish with saffron cabbage, lobster à la rage. Res. nec. L Mon.-Sat. noon-2:15, D Mon.-Thu. 6-10:30, Fri.-Sat. 5:30-10:30. Private parties for 15. Closed Sun. (E) AE, DC, MC, V.

**LE QUERCY—352 W. 55th St.** (265-8141). Casual. French. Spets: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) AE, CB, DC, MC, V.

**LE RIVAGE—340 W. 46th St.** (765-7374). Casual. French. Spets: coqauilles St. Jacques, bouillabaisse (Fr. only), veal scaloppine. Res. nec. L Mon.-Sat. noon-3, D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) AE, MC, V.

**LES PYRENEES—251 W. 51st St.** (246-0044, 246-0373). Dress opt. French. Spets: coqauilles St. Jacques. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5-midnight, Sun. 4-10. Spec. pre-theater D 5-9. Reduced rate parking after 5. Private parties for 10-250. (M) AE, CB, DC, MC, V.

**MAISON BRASIL—345 W. 46th St.** (265-8562). Casual. Brazilian. Spets: feijoada, shrimp baba, fish moqueo. Res. sug. L Mon.-Sat. noon-4, D Mon.-Thu. 4-11, Fri. to midnight, Sat. 3-midnight. Pianist Mon.-Sat. Closed Sun. (M) AE, MC, V.

**MARRIOTT MARQUEE—1535 Broadway, at 45th St.** (704-8900). J.W.'s: Formal. Continental. Res. sug. L Tue.-Fri. 11:30-2, D Tue.-Thu. 7-10, Fri.-Sat. to 11:30. Pre-theater D Tue.-Sat. 5:30-7 (M) The View: Formal. International. Res. sug. Br Sun. 10:30 a.m.-2:30, Wed. from 11:30 a.m. D Mon., Tue. and Thu. 5:30-midnight, Wed., Fri. and Sat. from 5. Sun. 6-11. (E) AE, CB, DC, MC, V.

**NEW YORK HILTON—Sixth Ave. and 53rd St.** (58-7000). GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spets: prime steak, chops, fresh seafood. Res. sug. B Mon.-Fri. 7:30 a.m.-10:30 a.m. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 10 a.m.-2:30. D daily 5-11:30. Private parties for 100. (M) Pursuit: Nightclub with dancing and cocktails Mon.-Fri. 4-2 a.m., Sat. 9-2 a.m. Mirage Lounge: Cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. International Promenade: Cocktails 4-midnight. (M) AE, CB, DC, MC, V.

**PATSY'S—236 W. 56th St.** (247-3491; 247-3492). Jacket req. Italian. Spets: veal rollatone marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

**PIERRE AU TUNNEL—250 W. 47th St.** (575-1230). Casual. French. Spets: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3, D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, MC, V.

**RAINBOW ROOM—RCA Building, 30 Rockefeller Pl.** (632-5000). Formal. Continental. Spets: pigeon en cocotte, lobster thermidor, tourmeos Rossini. Res. nec. Br Sun. noon-2, D Tue.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. 5:30-10:30. Pre-theater D 5:30-6:15. Dancing. Private parties. Closed Sun. (E) The Rainbow Promenade: Jacket required. Continental. Spets: trio of American caviars with broccette, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-1 a.m., Sun. noon-11. (I-M) AE

**RENE PUOL—321 W. 51st St.** (246-3023/-3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3, D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M) AE, DC, MC, V.

**RUSSIAN SAMOVAR—256 W. 52nd St.** (577-0168). Casual. Russian. Spets: chicken Kiev, koubliak, blini imperial, velj poarski. Res. sug. L Tue.-Sat. noon-3. D daily 5-midnight. Ent. nightly from 7. (M) AE, CB, DC, MC, V.

**SAM'S—152 W. 52nd St.** (582-8700). Casual. American. Spets: pan-seared snapper with roast shallot vinaigrette, grilled ginger shrimp with sesame buckwheat noodles, grilled breast of basil marinated chicken with roast garlic and whipped potatoes. Res. sug. L Mon.-Fri. noon-3, D Mon.-Sat. 5:30-11:30, Sun. 4-10. Private parties for 25-100. (M) AE, CB, DC, MC, V.

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.** (246-9201). Jacket required. American/seafood. Spets: grilled centre-cut swordfish with orange and clementine, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chutney. Res. sug. L Mon.-Fri. 11:45 a.m.-11:30, Br Sat.-Sun. noon-3, D daily 5-11. Pre-theater D 5-6:30 with free parking. (E) AE, CB, DC, MC, V.

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts.** (245-7850). Casual. Spets: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 6 a.m.-2 a.m. Br to 11 a.m. (I) No credit card.

**SYMPHONY CAFE**—950 Eighth Ave., at 56th St. (397-7995). Casual. American. Spcls: roast duckling with branded apples, pan seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon-Sat noon-3. Mon-Sat 11:30-3. D Mon-Sat 5-midnight. Sun-3.9. Private parties for 150. (M)

AE, CB, DC, MC, V.

**TOP OF THE SIXES**—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress up. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon-Sat 11:30 a.m.-3. D Mon-Sat 5-11. Ent. Tue-Sat. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**TRATTORIA DELL'ARTE**—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto, hand-rolled pizze pasta with roasted garlic, broccoli and zucchini, clay-pot roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon-Fri 11:30 a.m.-3. Br Sat-Sun 11 a.m.-4. D daily 5-midnight. Private parties for 10-250. **Antipasto Bar and Cafe**: Open daily till 1 a.m. (M)

AE, MC, V.

**21 CLUB**—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crabcakes, Maine lobster salad, "21" hamburger. Res. nec. L Mon-Sat noon-3. D Mon-Sat 6-midnight. Private parties for 10-500. Closed Sun. (E)

AE, CB, DC, MC, V.

**VICTOR'S CAFE**—52-236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties (M)

AE, CB, DC, MC, V.

**WESTSIDE BILLIARD CLUB**—601 W. 50th St. (246-1060/1062). Casual. American. dls. Spcls: roast beef, pastrami or turkey sandwiches. Open daily 11 a.m.-3 a.m. (I)

No credit cards.

## 57th-60th Streets

**ANBAR**—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon-Sat 11:30-3. D daily 5:30-11. Private parties for 30-150. Also 256 East 49th St. (755-9100). L daily noon-Sat. Thu-Sat 5:30-11. Fri-Sat to 11:30. (M)

AE, CB, DC, MC, V.

**CAFE DE LA PAIX**—5801 Central Park South, in the St. Moritz (755-5814). Dress up. Continental. Res. sug. Br Sat 11:30 a.m.-3:30. Cocktails 4-11 a.m. D daily 5:30-11. Pianist nightly. (M)

AE, CB, DC, MC, V.

**CAFE MARCO POLO**—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup à la Marco Polo, sautéed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon-Fri 11 a.m.-5. Br Sat 11 a.m.-4. D Mon-Sat 5-11. Fri-Sat to midnight. Private parties for 25-100. Ent. Mon-Sat. Closed Sun. (M)

AE, MC, V.

**DAINTY**—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's paranthi machi, ashok ghost, baked eggplant. Res. sug. L Mon-Sat 11:30-3. D Sun-Thu 5:30-11. Fri-Sat to 11:30. Private parties for 80. (M)

AE, CB, DC, MC, V.

**DEWEY HOUSE**—206 E. 58th St. (574-6881). Casual. Cantonese. Spcls: seafood with sizzling rice, filet of beef pan, orange duck Dewey. Res. sug. L Mon-Fri noon-4. Sat 1-4. D Mon-Sat 4-midnight. Fri-Sat to 1 a.m., Sun. 1-midnight. Private parties for 30-40. Discount D parking from 6. (M)

AE, CB, DC, MC, V.

**FELUDA**—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasquette Istriana, quail with polenta, risotto amarrigla. Res. sug. L Mon-Fri noon-3. D Mon-Sat 5-midnight. Private parties for 15-50. Closed Sun. (M-E)

AE, DC, MC, V.

**FONTANA DI TREVISO**—151 W. 57th St. (247-5683). Dress up. Italian. Spcls: Roman dishes. Res. nec. L Mon-Fri noon-3. D daily 4:30-11:15. (M) AE, CB, DC, MC, V.

**FRANKIE AND JOHNNIE'S**—232 E. 58th St. (574-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon-Fri noon-3. D Mon-Sat 4:30-11:30. Free D parking. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**LE PATIO**—118 W. 57th St., in the Parker Meridian (435-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet Br Mon-Sat 7 a.m.-11 a.m., Sun. from 7:30

3 a.m. Buffet L Mon-Sat noon-2:30. Cocktails daily 3-11 a.m. Jazz Br Sun. noon-3. (M)

AE, CB, DC, MC, V.

**THE MANHATTAN OCEAN CLUB**—57 W. 58th St. (371-7777). Dress up. Seafood. Spcls: fish, lobster. Open Mon-Fri noon-midnight. Sat-Sun 5-midnight. Private parties for 125. (E)

AE, CB, DC, MC, V.

**MAURICE**—118 W. 57th St., in the Parker Meridian (245-7788). Formal. French. Spcls: goose liver terrine Alsatian-style, salmon soufflé "Auberge de l'ill", peach Haerlin. Res. sug. L daily 5:30-10:30. Pre-theater D 5:30-6:30. (E)

AE, CB, DC, MC, V.

**MONDRIAN**—5 E. 59th St. (935-3434). Formal. American/French. Spcls: fried oyster stew, braised red snapper with spinach and lemon, rack of lamb with mustard greens, chocolate dacquoise. Res. nec. L Mon-Fri noon-2. D Mon-Sat 6-10:30. Private party room for 30. Closed Sun. (E)

AE, MC, V.

**THE NEW YORK DELICATESSEN**—104 W. 57th St. (541-8320). Casual. Jewish-American. dls. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M)

AE, DC.

**PETROSSIAN**—182 W. 58th St. (245-2214). Jacket required. French. Spcls: raviolis of smoked salmon with champagne sauce, Russian pressed caviar and Dover sole filets in a puff pastry. Petrossian "seas". Res. nec. L Mon-Sat 11:30 a.m.-3. Br Sat-Sun 11:30 a.m.-3:30. D daily 5:30-midnight. Pre-theater D 5:30-7:30. Post-theater D 10:30-1 a.m. (E)

AE, CB, DC, MC, V.

**PLAZA HOTEL**—Fifth Ave. and 59th St. (759-3010). Edwardian Room: Formal. Continental. Res. nec. Br Mon-Sat 7 a.m.-10:30 a.m., Sun. 8 a.m.-10 a.m. L Mon-Fri noon-2:30. Br Sat-Sun noon-3. D Tue-Thu 5:30-10, Fri-Sat to 10:30. Pianist Tue-Sat. (M-E) **Oak Room**: Dress up. L Mon-Fri noon-3. D Mon-Fri 6-10, Tue-Sat 6-midnight, Sun. to 11. Pianist. **Oak Bar**: Casual. Sandwich menu Mon-Sat 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Seafood. Res. nec. Open Mon-Sat 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress up. Continental. Res. nec. Br Mon-Fri 7:30 a.m.-11:30 a.m., Sat 8 a.m.-11 a.m. L Mon-Sat noon-2:30. Br Sun 11 a.m.-2:45. Tue-Sat 3:30-6:30. Sun. from 4. D Mon-Sat 6-1 a.m., Sun. to midnight. (E)

AE, CB, DC, MC, V.

**REGINE'S**—502 Park Ave., bet. 59th-60th Sts. (826-0998). Jacket and tie required. French. Spcls: les mœdons de veau au beurre acide, l'escalope de saumon aux deux cavares, le pavé au chocolat au coulis de menthe. Res. nec. D Mon-Sat 7:30-midnight. Disco dancing from 11. Closed Sun. (E)

AE, CB, DC, MC, V.

**RISTORANTE BRUNO**—240 E. 58th St. (688-4190). Dress up. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capriciosa. Res. sug. L Mon-Fri noon-3. D Mon 5-10:30, Tue-Sat 5-midnight. Private parties for 10-150. Pianist Tue-Sat. from 9. Closed Sun. (E)

AE, CB, DC, MC, V.

**ROSA MEXICANA**—1063 First Ave., at 58th St. (753-7407). Casual. Mexican Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon-Sat noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M)

AE, CB, DC, MC, V.

**THE RUSSIAN TEA ROOM**—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:30. After 9:30. Complete D. Private parties. (M)

AE, CB, DC, MC, V.

**SERENOPITY**—3-225 East 60th St. (836-3531). Casual. American. Spcls: speed chicken flame, foie-loup hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon-Thu 11:30 a.m.-12:30 a.m., Fri-Sat 11 a.m.-2 a.m., Sun. till midnight. Private parties for 20-75. (I)

AE, CB, DC, MC, V.

**TOMY ROMA'S**—400 E. 57th St. (421-1818). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon-Sat 11 a.m.-4. D Sun-Thu 4-12:10 a.m., Fri-Sat 4-3:20 a.m., Pianist Tue-Sat. (I)

AE, CB, DC, MC, V.

**TRE SCALINI**—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon-3. D daily 5-midnight. (M-E)

AE, CB, DC, MC, V.

**ZONA ROSA**—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, churricanes, chili rellenos. Res. sug. Open Sun-Thu 11:30 a.m.-1 a.m., Fri-Sat to 2 a.m. (I-M)

AE, CB, DC, MC, V.

## Above 60th Street, East Side

**AL BACCIO**—245 E. 84th St. (744-9343). Casual. Italian. Spcls: osso buco, penne with artichokes, baby rack of lamb with rosemary and garlic, swordfish with tomato, capers and olives. Res. sug. D Mon-Sat 6-11:30. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**ALO ALDO**—1030 Third Ave., at 61st St. (838-3434). Casual. Northern Italian. Spcls: gnocchi Aurora; Milanese con endivia al ferri, carpaccio arugula e grana. Res. sug. L and D daily noon-2 a.m. (M)

AE, CB, DC, MC, V.

**BORDER CAFE USA**—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamperde platter including nachos, spicy chicken wings, chili. D daily 5-midnight. Br Sat-Sun 11:30 a.m.-4:30. (M)

AE, CB, DC, MC, V.

**CAFE CENTRAL**—1849 Second Ave., at 95th St. (735-6990). Casual. Italian. Spcls: penne with wild mushrooms, homemade fettuccine with grilled chicken, zuppa di pesce. Res. sug. L Mon-Fri noon-4. Jazz Br Sun. noon-4. D Sun-Thu 11:30 a.m.-1. Fri-Sat to midnight. (M)

AE, CB, DC, MC, V.

**CAFE PIERRE**—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, rack of lamb with trump trump, roast filet of turbot with endive merlot, warm apple charlotte with calvados. Res. sug. D daily 7 a.m.-11 a.m. L Mon-Sat noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon-Sat 6-7. Pianist daily 8-1 a.m. **The Rotunda**: English afternoon tea daily 3-6:30. (M-E)

AE, CB, DC, MC, V.

**CAFE SAN MARTIN**—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fideguas, tapas, paella a la Valenciana. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M)

AE, MC, V.

**CAMELBACK & CENTRAL**—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon-Fri 11:30 a.m.-3. D Mon-Fri 5-midnight, Sat-Sun 6-midnight. Br Sat 11:30 a.m.-3:30, Sun to 4. (I-M)

AE, CB, DC, MC, V.

**CARAMBA IV**—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, churricanes, fajitas, combination plates. Res. sug. Br Sat-Sun. noon-4. D daily 4-midnight. (I)

AE, CB, DC, MC, V.

**CARLYLE HOTEL**—76th St. and Madison Ave. (744-1600). Buffet Carlyle: Formal. Buffet L Mon-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant**: Jacket required. French. Br Mon-Sat 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon-Sat noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Bellemeurs Bar**: Cocktails daily noon-1 a.m. **Gallerie**: Tea daily 3:30-5:30. (M)

AE, CB, DC, MC, V.

**FRIDAY'S**—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun-Thu 11:30 a.m.-1 a.m., Fri-Sat to 3 a.m. Br Sat-Sun 11:30 a.m.-4. (I)

AE, CB, DC, MC, V.

**HUBERT'S**—575 Park Ave., at 63rd St. (826-5911). Formal. American. Spcls: country capitan chicken, roast duck with vegetable strudel, grilled lobster with leek, tomato and polbano sauce. Res. nec. L Mon-Fri noon-2. D Mon-Sat 6-10, Sun 4-10. (E)

AE, MC, V.

**IL MONELLO**—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon-Sat noon-3. D Mon-Thu 5-11, Fri-Sat to midnight. Closed Sun. (M-E)

AE, CB, DC, MC, V.

**IL VALLETTO**—133 E. 61st St. (838-9339). Formal. Italian/Abuzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abuzzese style. Res. nec. L



## RESTAURANTS

Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

**JACQUELINE'S—132 E. 61st St.** (838-4559). Casual. French/International. Spets: Jacqueline's specialties au champagne, seared tuna with wasabi beurre blanc, chicken Jacqueline, crispy duck with fresh papaya relish. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Bar till 1:30 a.m. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

**JOHN CLANCY'S EAST—206 E. 63rd St.** (752-6666). Dress up. American/seafood. Spets: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.-Fri. noon-3. Fri. Sat.-Sun. 11:30-3. D Mon.-Sat. 6-11:30. Sun. 5-10. Pre-theater D 5:30-6:30. Post-theater D 10-midnight. Private parties for 35-40. (M-E) AE, CB, DC, MC, V.

**LA PETITE FARM—973 Lexington Ave., at 70th St.** (249-3272). Dress up. French. Spets: moules vivantes, poached salmon with sauce chézillat. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

**LE BOEUF A LA MODE—539 E. 81st St.** (650-9664, 249-1473). Dress up. French. Spets: rack of lamb, veal calvados, duck à l'orange. Res. sug. D only daily 5:30-11. Complete D. Private parties for 30. (M) AE, DC, MC, V.

**LE CIRQUE—58 E. 65th St.** (794-9292). Formal. French. Spets: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

**MALAGA—406 E. 73rd St.** (737-7659; 650-0605). Casual. Spanish. Open. French. Spets: lamb, veal, duck. Sat. Sun. to 1 a.m. (I-M) AE, DC, MC, V.

**MAXIM'S—680 Madison Ave., at 61st St.** (751-5111). Formal. Tue.-Fri., black tie Sat. French. Spets: dame de saumon poêlée, endives et fèves meunière, cote de veau aux jus, parmentier à la crème, au coulis de fruits rouges. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-40. Closed Sun. and Mon. (E) AE, DC, MC, V.

**PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts.** (249-3141). Formal. Northern Italian. Spets: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight. Sat. from noon. Parking. Closed Sun. (M) AE, CB, DC, MC, V.

**THE POLLO—640 Madison Ave., at 69th St.** (535-9141). Formal. American. Spets: seared sashimi tuna with corander seeds, house smoked quail with yellow fin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.-10 a.m. Fri. Sat.-Sun. noon-3. L daily noon-2. D daily 6-10. (E) AE, CB, DC, MC, V.

**THE POST HOUSE—28 E. 63rd St.** (935-2888). Casual. American. Spets: venison chik, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.-Fri. noon-4:30. D daily 5-midnight. (E) AE, CB, DC, MC, V.

**RASCALS 69th STREET—1286 First Ave., at 69th St.** (734-2962). Casual. American. Spets: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4-8:30 a.m. Br Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

**THE RAVELLED SLEEVE—1387 Third Ave., at 79th St.** (628-8814). Casual. American/Continental. Spets: confit of duck, cote de boeuf, crab cakes. Res. sug. D Tue.-Sat. 5:30-11:30. Sun.-Mon. to 10:30. Br Sat. 11:30-3. Sun. 11:30-3:30. Pianist Mon.-Sat. and Br Sun. (M) AE, DC, MC, V.

**RUPPERT'S—1662 Third Ave., at 93rd St.** (831-1900). Casual. Regional American. Spets: warm grilled breast of chicken on caesars salad, fusilli with scallops, snow peas and sundried tomatoes; grilled fresh salmon; sliced roast loin of pork with rosemary scented sauce. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-12:30 a.m. Fri.-Sat. to 2 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 1 a.m. Br Sat. 11:30 a.m.-4. Sun. from 11 a.m. Early Private parties. (M) AE, DC, MC, V.

**SIXTH REGIMENT MESS—643 Park Ave., bet. 66th-67th Sts.** (744-4107). Casual. Continental. Spets: prime ribs, chicken marsala, baked scrod. Res. sug. D Tue.-Sat. 5-10. Private parties for 70-300. Closed Sun. and Mon. (M) AE.

**SIMON'S—1484 Second Ave., bet. 77th-78th Sts.** (628-8239). Casual. Chinese. Spets: duck salad with garlic and ginger sauce, three glass chicken, sliced beef

in BBQ sauce with chinese mushrooms. L Mon.-Fri. 11:30 a.m.-3. Br Sat.-Sun. 11:30 a.m.-3. D Sun.-Thu. 3-11:30. Fri.-Sat. 3-12:30 a.m. (I) AE, DC, MC, V.

**VIA VIA—1294 Third Ave., at 74th St.** (439 0130). Casual. N.-Italian. Spets: linguine nerri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.-Fri. 11:30-4:30. D 4:30-12:30 a.m. daily. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

### Above 60th Street, West Side

**ALCALA—349 Amsterdam Ave., bet. 76th-77th Sts.** (769-9600). Casual. Spanish Mediterranean. Spets: tapas bar, black or seafood paella, roast sucking pig. Res. sug. D Sun.-Thu. 5:30-11. Fri.-Sat. to midnight. Private parties for 50. (M-E) AE, DC, MC, V.

**BORDER CAFE USA—2637 Broadway, at 100th St.** (749-8888). Casual. Southwestern American. Spets: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spiced chicken wings, chili and grilled chicken, pan-fried calzones. No res. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

**CAFE DES ARTISTES—1 W. 67th St.** (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3. Sun. 10-3. D Mon.-Sat. 5:30-12:30 a.m. Sun. 5-11. (M-E) AE, CB, DC, MC, V.

**CAMEOS—169 Columbus Ave., bet. 67th-68th Sts.** (743-2289). Casual. Seasonal American. Spets: sweet potato bisque, crab cakes, morel chicken pot-pie, sautéed brook trout encrusted with pine nuts. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3. Sun. 11:30 a.m.-3:30. D Mon.-Sat. 5:30-midnight. Sun. 5:30-10. Pianist Fri.-Sat. and Br Sun. (M-E) AE, DC, MC, V.

**CARAMBA III—2567 Broadway, at 96th St.** (749-5055). Casual. Mexican. Spets: margaritas, chimichanga, fajitas, combination plates. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

**CAVALIERE—108 W. 73rd St.** (799-8282). Casual. Northern Italian. Spets: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight. Fri.-Sat. to 2 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

**CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel** (581-0896). Casual. Continental. Spets: Cajun salmon, linguini frisée de mare, grillade de chicken. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Prix fixe Br Sun. noon-4:30. D daily 4-midnight. Pre-theater D 5-7. Ent. (M) AE, CB, DC, MC, V.

**COPELAND'S—547 W. 145th St.** (234-2357). Jacket required. Continental/soul. Spets: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight. Fri.-Sat. to 1 a.m. Sun. 1-midnight. (M) AE, MC, V.

**FIORIELLO—1900 Broadway, bet. 63rd-64th Sts.** (595-5330). Casual. Italian. Spets: duck ravioli with porcini, mixed seafood grill, veal chop à la Milanese, variety of antipasto. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight. Sun. to 11. (M) AE, MC, V.

**THE GINGERMAN—51 W. 64th St.** (392-2588). Casual. Continental. Spets: shrimp curry, rack of duck, rack of lamb. Res. sug. B Mon.-Fri. 8 a.m.-11 a.m. Sat. 10 a.m.-11 a.m. L Mon.-Fri. 11:30 a.m.-5. Br Sun. 10 a.m.-4. D Mon.-Sat. 5-midnight. Sun. 4-11. Private parties for 15-100. Pianist Thu.-Sat. (M) AE, CB, DC, MC, V.

**GRAPES—522 Columbus Ave., at 85th St.** (362-3004). Casual. Continental. Spets: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5:30-2 a.m. Fri.-Sat. to 3 a.m. (M) AE, CB, DC, MC, V.

**INDIAN EDGE—285 Columbus Ave., at 72nd St.** (362-7567). Casual. Indian. Spets: whole steamed fish in tucuy, tikka makhani, tandoori vegetables, handi baryani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11. Fri.-Sat. to midnight. Private parties for 25-30. (M) AE, CB, DC, MC, V.

**POIRET—474 Columbus Ave., bet. 82nd-83rd Sts.** (724-6880). Casual. French bistro. Spets: poulet roti

with french fries, grilled lamb chop with garlic and herbs, carbonade. Res. sug. Br Sun. 11:30-4. D Sun.-Thu. 6-11:30. Fri.-Sat. to midnight. (M) AE, CB, DC, MC, V.

**SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts.** (496-6280). Casual. American. Spets: grilled loin of lamb chops with Michigan cherries and fresh mint, sautéed chicken breast with prosciutto and fontina cheese, grilled swordfish in tarragon sauce. Res. sug. Open Tue.-Fri. for B, L, tea, and D from a.m.-11:30. Sat. 9 a.m.-11:30. Sun. 9 a.m.-5:30. Mon. 6-11:30. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). (M) AE, DC, MC, V.

**SHANKS—100 W. 82nd St.** (769-4480). Casual. American. Spets: blackened swordfish or salmon, prime 14-oz. shell steak, homemade pizza. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. 11:30-4. D daily 4-midnight. Supper Fri.-Sat. midnight-1:30 a.m. Private parties for 50. (M) AE, MC, V.

**SHELLS—212 W. 79th St.** (721-0800). Casual. American. Spets: shrimp pasta, shrimp scampi, crabs, grilled fish, oysters. No res. Br Mon.-Thu. 5-11. Fri.-Sat. to 1 a.m. Sun. 2-10. (I) AE, MC, V.

**SIDEWALKERS—12 W. 72nd St.** (799-6070). Casual. Regional American. Spets: Maryland spiced crab, sesame shrimps, seafood pasta. Res. sug. D daily 5-11. Private parties for 15-125. (M) AE, DC, MC, V.

**SYLVIA'S—328 Lenox Ave., bet. 126th-127th Sts.** (996-0660). Casual. Soul Food. Spets: barbecue spare ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.-Fri. 7:30 a.m.-1. L Mon.-Sat. 11 a.m.-3:30. Br Sun. 1-7. D Mon.-Sat. 3-10:30. No credit cards.

**TAVERN ON THE GREEN—Central Park at 67th St.** (873-3300). Casual. American. Spets: grilled Norwegian salmon with succotash, veal medallions with mushroom ravioli, smoked duck breast salad. Res. sug. L Mon.-Fri. noon-3:45. D Sun.-Thu. 5:30-11:30. Fri.-Sat. 5-midnight. Br Sat.-Sun. 10 a.m.-3:45. Private parties for 15-150. (E) AE, CB, DC, MC, V.

## BROOKLYN

**JUNIOR'S—386 Flatbush Ave. Extension** (718-853-5257). Casual. American. Spets: steaks, deli sandwichees, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m. Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC, MC, V.

**MONTI'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St.** (718-624-8984). Dress up. Italian. Spets: baked jumbo shrimp alla Monticelli, chicken scarpafello, frutti di mare fresca, Italian cheesecake. Res. sug. Open Sun.-Thu. 11 a.m.-11. Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

**THE RIVER CAFE—1 Water St.** (718-522-5200). Dress up. American. Spets: sautéed quail and foie gras ravioli in soy and mushroom consommé, red snapper baked in saffron oil with watercress curls, curried sweetbread ratatouille, house smoked specialties, waffles with maple bourbon ice cream. Res. nec. L Mon.-Fri. noon-2:30. Br Sat. noon-2:30. Sun. 11:30-2:30. D Sun.-Thu. 6:30-11. Fri.-Sat. 7-11. Pianist nightly. (E) AE, CB, DC, MC, V.

## QUEENS

**RALPH'S ITALIAN RESTAURANT—75-61 31st Ave. Jackson Heights** (718-899-2555). Casual. Italian. Spets: veal rollatini, spaghetti carbonara, chicken V. dostana. Res. sug. Open Mon.-Thu. noon-10:30. Fri. to 11. Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

**VILLA SECONDO—184-22 Horace Harding Expy. Fresh Meadows** (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11. D 4-midnight. Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

**WATER'S EDGE—East River Yacht Club, 44th Dr.** (936-7111; 718-482-0433). Dress up. Continental. Spets: grilled shrimp and fennel with panko; fricassée of lobster, shrimp and scallops; breast of duck with mango and sweet pepper. Res. nec. Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Ent. Tue. Sat. Private parties for 300. Free ferry service from Manhattan. Closed Sun. (E) AE, CB, DC, MC, V.

# OTHER EVENTS

COMPILED BY JENNIFER SEABURY

**WINTER ANTIQUES SHOW**—Diminutive re-creations of 26 historic rooms such as a Japanese farm kitchen, a 1941 American diner, and Czarina Alexandra's sitting room all highlight Eugene Kuppak's attention to detail. Besides these miniatures, see porcelain, coins, paperweights, furniture, and jewelry from around the world made as far back as the 16th century, at the Seventh Regiment Armory, Park Ave. and 67th St. (665-5250). Through 1/27, 11 a.m.-9 p.m. 12th till 6, \$10. . . . Two lectures will be given this week to accompany the show. Tom Wolfe will speak on the "Religion of Art" on 1/23 at 2:30. And "Reflections in Miniature" will be the subject of Eugene Kuppak's talk on 1/25 at 2. \$35 each.

**ICE CAPADES**—Thirtysomething Barbie has taken up skating and will appear at the Ice Capades with Super Mario Bros. and "Mr. Debonair," Richard Dwyer. 1/24 at 7:30; 1/26 at 7:30; 1/27 at 11 a.m., 3:30, 7:30; 1/28 at 1:30. Madison Square Garden, Seventh Ave. and 33rd St. (563-8300). \$8-\$26.

**MOSCOW CIRCUS**—Black bears, cossacks, and tigers will perform alongside acrobats, aerialists, and daring horsemen at this one-ring circus. Radio City Music Hall, Sixth Ave. and 50th St. (247-4777). 1/24 at 2:30, 12:30, 7:30; 1/27, 28 at noon, 3:30, 7:30, 1/31 at 3:30, through 2/4. \$17.50-\$25.

**READINGS**—Irene Worth, David Margulies, and John Shea will read stories by Virginia Woolf, Bernard Malamud, and Italo Calvino at the opening night of the Selecta Series. Symphony Space, 2537 Broadway at 95th St. (964-5400). 1/24 at 6:30, \$10. . . . The Manhattan Theatre Club is beginning its winter series **Writers in Performance** with Chukar author Ariel Dorfman reading from his works. 1/29 at 8, 131 W. 55th St. (465-5848). \$8.

**ERNEST IN LOVE**—See a free performance of a musical based on Oscar Wilde's *The Importance of Being Earnest* at the New School. 66 W. 12th St. (698-9945). 1/25-27, 1/29-31 at 7:30, 1/27, 2/3 at 2:30. Free.

**CHINESE NEW YEAR**—Hear good-luck mottoes, see calligraphy and seal carving, watch origami, and hear Peking Opera at the **Asian American Arts Center's** celebration of the start of the Year of the Horse. 26 Bowers (233-2154). 1/28, 4-6 p.m., \$7, children \$4. . . . Fried, steamed, and dessert dumplings can be sampled on the first day of the year 4988. **China Institute** in America, 125 E. 65th St. (744-8811). 1/27, 12:30-5. Chefs will demonstrate preparing these traditional delicacies, a masked dancer will wave long strips of paper with proverbs and sayings on them, and Taiquan, an exercise that uses deep breathing, will be demonstrated. \$10. . . . Fruits and vegetables eaten during the Chinese New Year will be featured at the **Brooklyn Botanic Garden's** celebration of the New Year on 1/27. At 1 and 2:30, a film *New Moon*, about the traditional 15-day Lantern Festival in China, will be screened. 1000 Washington Ave. (718-622-4433). Free.

**Hudson River**—The slides of historian Roger Panetta will examine the artistic, aesthetic, commercial, and recreational uses of our favorite river. Armory Hall, Wave Hill, 675 W. 252nd St. (549-3200). 1/28 at 2. \$2.

**WIT HISTORY?**—Dr. Raymond Paredes of the University of California will give the keynote address for the New York Historical Society's multi-disciplinary program exploring the teaching and importance of history. 1/25 at 6:30, 170 C.P.W. at 77th St. (873-3449). \$3.

**GILBERT AND SULLIVAN**—The Pierpont Morgan Library, 29 E. 36th St. (685-4008), has an exhibit "Gilbert and Sullivan: A Window on the Victorian World." Learn about the dramatist half of this prolific duo at an accompanying lecture, "W.S. Gilbert: Satire Set to Song," given by Jane Stedman of Roosevelt

University on 1/30 at 6. Free, but advance tickets required. \$3 library admission.

**INSIDE THE MUSIC**—Nancy Shear, writer, lecturer, and television broadcaster, will offer her thoughts on what results when three composers—Liszt, Stravinsky, and Offenbach—turn their thoughts to Orpheus. 1/26 at 11, before the New York Philharmonic's matinee performance of the three composers' versions of Orpheus at 2, Avery Fisher Hall, Broadway at 65th St. (799-9595). \$7.

**BEIRUT**—Two sociologists and a researcher who specialize in Middle Eastern studies will speak at a panel discussion on Lebanon's political, social, and economic problems. 1/25 at 7:30, Alternative Museum, 17 White St. (966-4444). \$4.

**VILLAGE RADICALS**—On 1/28 at 2, William O'Neil, of the Rutgers history department, will present "Max Eastman: Romantic Rebel Reconsidered," as part of the "Greenwich Village: Culture and Counterculture" lecture series. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672). . . . Paul Avrich, of the Queens College history department, will trace "New York Anarchist Counterculture" on 1/30 at 6, Judson Memorial Church, 55 Washington Square South (534-1672). Both are free.

**T.S. ELIOT IN CONCERT**—Surrey Agonistes is an unfashionable musical that will be performed for free by the Chameleon Theatre Co. at the Musical Theatre Works, 440 Lafayette St., near Astor Pl. (645-7286). 1/28, 2/4, 11, 18 at 7:30.

**TAP, TAP, TAP**—Get your tap shoes out for a weekend of tap classes, a screening of *Crazy Feet*, slapstick practice, and a night of jamming. The film is on 1/26 at 8; \$8. Ritual dance, comedy dancing, and tap master classes will be taught 1/26-28, \$20-\$25 per class. On 1/27, 9-midnight, jazz music should keep dancers tapping. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8294). Call for schedule and prices.

**REVELS AND CAUSES—Save Our Space**, green space, that is, such as Sterling Forest, the Hudson River esplanade, and other crucial pieces of land we need to keep us sane in this crowded area. Help the Sierra Club by dancing to music of the '40s, '50s, and '60s at Wetlands Preserve, 161 Hudson St. (473-7841). 1/26, 6-9, \$25. . . . **Take That, Hugo!** will be a night of dance, music, and theater to benefit hurricane victims. The Spoleto Festival, an annual month-long spring event that takes place in Charleston, S.C., will move to Alice Tully Hall, Broadway and 65th St., and to the New York State Theatre, Lincoln Center Plaza (718-624-1193). 1/29 at 7:30. \$100-\$1,000. . . . Stanley Turrentine & Friends will give a benefit concert for the Harlem-based **ENTER Alcoholism Services, Inc.** Hear the tenor saxophonist in "Giv'n it Back." Apollo Theatre, 253 W. 125th St. (484-9801). 1/27 at 7:30 or midnight. \$25-\$5,000.

**ARTISTS-IN-RESIDENCE**—Photographers, metalmiths, and potters can explore creative processes and technical solutions at a week of workshops and lectures at the 92nd Street Y. 1/29-2/2. The five 10 a.m.-4 p.m. workshops are for working artists and advanced/intermediate students (\$205). The general public may attend the evening lectures on the above three disciplines (\$6). On 1/29, a ceramist will speak; 1/30, a metalmith; 1/31, a photographer. 1395 Lexington Ave. (996-1100).

**STATION ISLAND**—Beverly Heimberg lived at the Palmer Station, a U.S. research base on the continent of Antarctica, and she will show slides and talk about the South Pole and its future. She'll have photos of penguins, glaciers, and invertebrates at the Museum of Staten Island's lunch and learn program, 75 Stuyvesant Pl. (718-727-1135). 1/24, 12:30-1:30. \$15. . . . If you're having a dinner party soon, learn how to **Dress Up Your Culinary Presentations** from a

professional caterer. 1/25 at 7:30, S.I. Botanical Garden, 1000 Richmond Terrace, (718-273-8200). \$30.

**ALLEY POND**—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000) is the place to take your striped Christmas tree. Your pine will be chipped into valuable mulch, and you can take some of this compost home with you if you have a strong bag. Through 1/30.

## TOURS

**SIDEWALKS OF NEW YORK**—Call 517-0291 for information and reservations. \$15 (unless noted), or \$25 for two people or two tours. 1/27 at 2: **The World's Most Famous Woman**; meet in front of the Cooper-Hewitt Museum, Fifth Ave. and 91st St., for a look at one person's New York; \$10. . . . 1/27 at 6: **Ye Olde Tavern Tour**; meet under Washington Square Arch for visits to some historic bars and taverns; tips and drinks not included. . . . 1/27 at 6: **Ghosts After Sunset**; haunted Greenwich Village at nightfall; meet at Washington Square Arch. . . . 1/27 at 2: **Famous Murder Sites**; meet at Omm Park Central Hotel, Seventh Ave. at 84th St., to visit the scenes of some local crimes. . . . 1/28 at 2: **Stars Along the Hudson**; meet in front of the Ansonia Hotel entrance on 74th St. off Broadway, for a new tour of some celebrities' neighborhoods. . . . 1/28 at 2: **Famous Village Crime Scenes**; meet at Washington Square Arch for a look into history as well as at the present. . . . 1/28 at 2: **Historic Greenwich Village**; meet at Washington Square Arch for a history-architecture walk.

**CENTRAL PARK**—Walks-and-talks series. 1/28, "Picture This," a session with the Rangers' photographer in residence; take your own camera and black-and-white film for a lensman's walk in the park. Reserve: 397-3080. 1/28, "Ignatz Who?" Meet at 2 at Bethesda Fountain, mid-park at 72nd St., to find out about Ignatz Plaut and Jacob Wreny Mould, who collaborated on the park's design with Olmsted and Vaux. Free.

**TOURS WITH THE 92ND STREET Y**—(415-5600). Phone or send for brochure on out-of-town and special-interest events, such as a New Year's dinner at a restaurant in Chinatown 1/27.

**GRAND CENTRAL TERMINAL**—Weekly tour with the Municipal Art Society (935-3940), Wed. at 12:30. Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. \$10.

**URBAN PARK RANGERS**—Walks and workshops, most of them free. Here are a few walks for this weekend: **Bronx**—1/28, a winter-wonderland jaunt by bus, exploring three borough parks. Call 548-7070 to reserve. . . . **Brooklyn** (718-287-3440)—1/27 at 1, "Forever Green," a search in Prospect Park for evergreen trees and shrubs; meet at park entrance across from Grand Army Plaza arch. . . . **Manhattan** (397-3080)—1/28 at 2, "Winter Hawk Watch" in Inwood Hill Park, meet at the flagpole near Seaman Ave. and Isham St. park entrance. Also see Central Park listing above. . . . **Queens** (718-699-4214)—1/28 at 2, a tour of the 18th-century home of Rufus King; meet at Jamaica Ave. and 153rd St. . . . **Staten Island** (718-667-6462)—1/28 at 2, "Trees in Winter," a woody walk to learn to identify leafless, but not lifeless, trees. Meet at High Rock parking lot off Nevada Ave.

**STATEN ISLAND GREENBELT CIRCULAR**—1/27, with Dick Buegler (718-761-7496): 10 "moderate miles" on the proposed Olmsted Trailway; co-sponsors: The Staten Island Serrans (of the N.Y.C. Sierra Club) and the Protectors of Pine Oak Woods. Meet at 9:30 a.m., Clove Lakes Parking Lot, a block north of Victory Blvd. on Clove Rd.; take 8:30 ferry from Manhattan,

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## EVENTS

then No. 66 bus; take lunch. Return about 4. Contribution (663-2167).

**GRAND TOUR OF MIDTOWN**—A weekly walk hosted by the Grand Central Partnership and led by urban "detective and historian" Justin Ferate. Every Fri. at 1, the 90-minute walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about Midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

**CARNEGIE HALL**—Tours of this almost-100-year-old institution include anecdotes, historical details, architectural information, a 20-minute film with introduction by Isaac Stern, and more. Tue. and Thu., 11:30 a.m., 2, 3. Tickets for same-day tours sold 11 a.m.-3:30 adults \$6, seniors and students \$5, under 12 \$3. From lobby, 154 W. 57th St. (247-7800).

**SOUTH STREET SEAPORT MUSEUM**, on the East River. The museum buildings are open 10-5 daily (669-9424, 669-9400). Daily at 3: A walk through the back streets of the Seaport area, from the Visitors' Center, Fulton St. Hourly, 10 a.m.-4: tours of the Peking and the Ambrose. Daily at 1: a look behind the scenes at the ongoing restoration of the square-rigger *Waverree*, from the Pier 16 Pilothouse. Daily at 4: "Working Life in the Old Port," followed by a demonstration at Bowne & Co., Stationers. All free with Museum admission; adults, \$5; seniors, \$4; students, \$3; children under 12, \$2.

**NEW YORK PUBLIC LIBRARY**—"Between the Lions," a 1-hour tour of the Central Research Library, Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free (869-8089).

**RADIO CITY MUSIC HALL**—Backstage at the pop-music, stage-show palace; tour includes a look at the lobby, Grand Foyer, "the mighty" Wurlitzer organ, costume department, the underground hydraulic system, and, if possible, the stage itself. One-hour tours depart at frequent intervals daily, Mon.-Sat. 10:15 a.m.-4:45, Sun. 11 a.m.-5:30, children \$3 (632-4041). No tours will be held when a stage show is in progress.

**LINCOLN CENTER**—A first-hand look at the world of ballet, opera, theater, music. Daily, frequent tours leave from the concourse-level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). \$6 adults, \$5.25 students and senior citizens, \$3.50 children 6-13 (877-1800), ext. 512.

**OUTDOORS CLUB**—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

**URBAN TRAIL CONFERENCE**—Write for full schedule, which includes hikes out of town; P.O. Box 264, New York, N.Y. 10274 (718-274-0407).

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## SPORTS

**BASKETBALL**—Knicks, Madison Square Garden (563-8300), 1/23 at 8: vs. L.A. Lakers. \$11-\$35. • New Jersey Nets, Meadowlands Arena, E. Rutherford, N.J. (201-935-8888), 1/25 at 7:30: vs. Orlando. \$10-\$18.

**HOCKEY**—Rangers, Madison Square Garden (563-8300), 1/31 at 7:30: vs. St. Louis. \$11-\$35. • Islanders, Nassau Veterans Memorial Coliseum, Uniondale, L.I. (516-794-1100), 1/27 at 2:05: vs. Pittsburgh. 1/28 at 1:05: vs. New Jersey. 1/30 at 7:35: vs. St. Louis. \$10-\$30. • New Jersey Devils, Byrne Arena, E. Rutherford, N.J. (201-935-6050), 1/24 at 7:45: vs. Washington; 1/26 at 7:45: vs. Toronto. \$12-\$24.

**COLLEGE BASKETBALL**—NCAA games scheduled: 1/29 at 7:30: Syracuse vs. St. John's. Madison Square Garden (563-8300). \$8-\$18.

**STEPS**—Hot Chocolate Fun Run, 1/28 at 9:55 a.m.; 20-Kilometer Run, 1/28 at 10 a.m. Runners of all ages and paces are invited to participate in the 3.1 or 12.4-mile run; each begins and ends at 90th St. and Fifth Ave., in Central Park. \$4-\$15.

**HORSE RACING**—Aquaduct Winter Meeting, through 3:12 (718-641-4700). Daily except Tue.; post time at 12:30. Grandstand: \$3.50, Clubhouse: \$5, Upper Club. Featured: 1/27, Assault 1dkp.; 1/28, Count Fleet.

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# ACTIVITIES FOR CHILDREN

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**PAPER BAG PLAYERS**—Group Soup 2 combines classic "Bugs" material with new pieces including dancing, unguing, jumping beans, pirates hunting burned treasure, and lots of audience participation for ages 4-9. Sat. and Sun., 1/27-3/11 at 2. Symphony Space, 95th St. and Broadway (864-5404). \$12.

**SHUGORUCHKA, THE SNOW MAIDEN**—Featuring Russian folk and chamber music, this is the tale of a young girl who comes to life from snow in a small village in Northern Russia. Performed by Vincymusic. 1/27 at 11 a.m. and 1. Vincymusic Theatre, 108 E. 15th St. (353-3874). \$6; adults \$12; reserve.

**"SILLY BILLY THE CLOWN"**—Magic, storytelling, a bake sale, raffle, prizes, and refreshments. 1/27 at 1. Jack and Jill School at St. George's Church, 209 E. 16th St. (475-855). \$3.

**CELEBRATION OF THE NORSE**—Music from China, folk dancing, and a four-act drama based on *The Butterfly's Lovers*. 1/28 at 1 and 4:30. Pace Downtown Theatre, 3 Spruce St. (346-1715). \$5-\$10.

**ALFRED THE DRAGON AND THE WIZARD**—Alfred solves the mystery of the wizard. Sat. at 3, through June. Recommended for ages 3-7. New Media Repertory. 512 E. 88th St. (between York and East End Ave., 74-Capades). \$4.50; adults \$5; reserve.

**ICE CAIPANES**—See Other Events.

**JUST DESERTS**—A workshop where children will discover desert plants from around the world. 1/27, 10 a.m.—noon for ages 10-12. New York Botanical Garden, 200th St. and Southern Blvd. (220-8982). \$10; pre-register.

**THEATREWORKS/USA—The Secret Garden.** Frances Hodgson Burnett's classic about a young orphan who is sent to live with an uncle in England. While there, she discovers an abandoned garden along with an invalid cousin, who is ignored by his father. They find friendship with a neighborhood boy, and the garden becomes a haven for the trio. Sat. and Sun., 1/27, 28, at 12:30. Promenade Theatre, Broadway at 76th St. (677-5939). \$12, \$15; reserve.

**FAMILY MATTERS: AN IMMIGRANT MEMOIR**—An immigrant family settles on the Lower East Side in the early 1900s. Every Sun. in Jan. and Feb., at 2. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), between Delancey and Broome Sts. \$5; adults \$10; reserve.

**SLEEPING BEAUTY**—Using Japanese Kabuki and Noh theatre traditions such as stylized movement and music, the Empire State Institute for the Performing Arts presents an original version of this classic. 1/25-26 at 10:30 a.m.; 1/24 at 10:30, 2/17 at 2 and 8. Hark Theatre at Fashion Institute of Technology, 227 W. 27th St. (279-4200). \$12 weekdays; \$15 weekends.

**HANSEL AND GRETEL**—A musical presented by the Papageno Puppet Theatre. Sat. and Sun. at 1:30, through March. Party Center at W. 72nd St. Studios, 131 W. 72nd St. (874-3297). \$4; reserve.

**WALLABY'S RAINBOW CIRCUS**—The character Reggie decides to join the circus and meets a colorful collection of characters along the way. There's also a live, on-stage rock band. Sat. and Sun. at 3, through June. Fourth Wall Theater, 79 E. 4th St. (254-5064). \$4 (\$1 off for each additional child); adults \$6. Reserve.

**PUPPET PLAYHOUSE**—1/27, 28: A variety show by Sharon Reiner. Performances at 11 a.m., 1. Asphalt Green, 555 E. 90th St. (369-8890). \$3.50. Reserve.

**THE EARLY SHOW**—A cabaret show performed by children with a special guest each week. Every Sat. at noon. The Duplex, 61 Christopher St. (255-5438). \$7 cover; \$6 minimum, reserve.

**CREATING RADIO**—A workshop where children ages 8-14 will explore the "Golden Days" of radio. Various types of drama will be examined during this ses-

sion. 1/27, 10-11:30 a.m.: **Suspense**, \$5; advance tickets recommended (752-4600). . . **Saturday Screenings: Storybook Playhouse**, at 12:30 and 3:30, 1/27: **The Prince and the Pauper; Rumpelstiltskin**. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

**CHILDREN'S MAGIC MATINEE**—Magicians Bob McAllister and Imami are scheduled to perform on 1/27 at 2. Mostly Magic, 55 Carline St. (924-1472). \$7.50.

**MICHAEL TAUBENSLAP PRODUCTIONS**—1/28 at 1:30: **The Funzupoppin' Magic Show**. Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$4.50.

**THE LITTLE PEOPLE'S THEATRE COMPANY**—Humpty Dumpty Falls in Love and Cinderella, Sat. and Sun. at 1:30 and 3, respectively; through 4/8. 39 Grove St. (765-9540). \$6; reserve.

**13TH STREET REPERTORY COMPANY**—**The Elves and the Shoemaker**. Elves, magic shoes, and a happy ending. Every Sat. at 1 and 3. 50 W. 13th St. (675-6677). \$4.

**DINOSAURS, DINOSAURS . . . A MESOZOIC MUSICAL**—A blend of science and entertainment that teaches the concepts of fossilization, evolution, and extinction. Every day through Feb.; Sat. Sun. 11:30 a.m., 12:45, 2:30, 4:15; Mon.-Fri., 10:15 a.m., 11:30 a.m., 12:45, 2:15, 4:20. . . **Dinosaurs Alive!** An exhibit that allows you to walk over volcanic lava, then come in contact with dinosaurs that move and roar. Every day through Feb., Sat. for times. \$4.50; adults \$6.50; under 2, free. World Financial Center at Battery Park City, West and Liberty Sts. (786-0664).

**CABARET CLUB**—A revolving showcase series by children. Every Sat. at 1. Steve McGraw's, 158 W. 72nd St. (595-7404). \$6 cover, \$6 minimum, reserve.

**PUPPETWORKS—The Snow Queen.** A young boy, Kai, is kidnapped by the Snow Queen and taken to her winter palace. Through 2/25, Sat. at noon; Sun. at 1 and 3. 287 Third Ave. (718-834-1829), at Carroll St., Brooklyn. \$4; adults \$5. Reserve.

**INCREDIBLE MERLIN THE MAGICIAN**—1/27 at 1:30. LaGuardia Community College, 31-10 Thomson Ave. (718-482-5151). \$2.50; adults \$4. Reserve.

**LANDIS AND COMPANY**—A vaudeville magic show presented by TheatreWorks/USA. 1/28 at 2. BCBG at Brooklyn College, intersection of Flatbush and Nosstrand Aves. (718-434-2222), Brooklyn. \$6.

**"PRIESTOI!" MAGIC SPECTACULAR**—Father Jerry Jeczewicz, the "conjuring clergyman," with his own brand of magic. 1/27 at 3 and 8. St. Sebastian Parish Center, 57th St. near Woodside Ave. (718-672-8899 or 429-4442), Woodside, Queens. \$7.

**YUEN LUO SHADOW THEATRE**—Chinese folk tales for children. 1/22-26 at 10:30 a.m. Jamaica Arts Center, 161-46 Jamaica Ave. (718-658-7400), Queens. \$2.

**MAGICAL SINGING FROG PUPPET SHOW**—Is the Urban Park Rangers. 1/28 at 1. Kissena Park Nature Center, Rose Ave. and Parsons Blvd., Queens. Free.

**NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Mannhattan:** 1/24 at 4: **Time for Tales**. Folk and fairy tales for ages 6-12. 67th St. Branch, 328 E. 67th St. 1/25 at 4: **Animal Show**. Theo Powell and his animal friends. Seward Park Branch, 192 E. Broadway (477-6770). Pre-register. 1/25 at 4: **Dino Show**. Slide presentation and activities about dinosaurs for ages 5-8. 67th St. Branch, 328 E. 67th St. (734-1717). Pre-register. 1/26 at 11 a.m.: **Storytime** for ages 3-5. 125th St. Branch, 224 E. 125th St. (534-5060). Pre-register. **Staten Island:** 1/25 at 4: **Shadow Puppet Workshop** for ages 6-12. Todd Hill-Westchester Branch, 2550 Victory Blvd. (718-994-1642). Pre-register. 1/26 at 3:30: **Animal Show** with Theo Powell. Tottenville Branch, 7430 Amboy Road (718-984-0945). Pre-register.

**CENTRAL PARK PROGRAMS—Belvedere Castle:** Central Park Learning Center, 79th St. South of the Great Lawn (772-0210). 1/27 at 1: **Whistles**. Reserve . . . **The Dairy:** 64th St., mid-park (397-3165). 1/28 at 1:30: **The Dairy's Den**. Storytelling. Reserve.

**CHILDREN'S MUSEUM OF MANHATTAN**—1/27, 11 a.m.-4. **Chinese New Year Celebration**, for all ages. 1/28 at 2: Folk singer **Bob Reid**, for ages 4 and up; workshop to follow at 3:15. Exhibits: **Brainatium**. A multimedia "planetarium of the mind," with computerized brain games for learning about the five senses; **Magical Patterns**, where children can steer a 15-foot sailboat to experience wind patterns; a state-of-the-art, hands-on television news studio and control room where kids can become camera operators and newscasters, learn film-animation techniques, and produce sound tapes and videos. An early-childhood classroom provides toys and games for toddlers. There are also **Self-Portrait stations** where children can input information about themselves and receive a newspaper printout documenting their day at the Museum. The Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat., Sun., 10 a.m.-5; Tues.-Fri., 2-5; Tues., Thurs., free to Public School students with identification; closed Mon. \$4.

**MUSEUM OF THE CITY OF NEW YORK**—1/27 at 2: **Celebrations in Song**. Lisa Garrison presents a humorous interpretation of urban life for age 8-12. \$3. Exhibits: **Selling the World of Tomorrow**; New York's 1939 World's Fair. Five major themes are examined in this fiftieth-anniversary commemoration: "The Depression and the Fair" contrasts the reality of New York life in the late 1930s to the futurism proposed by the fair. "Welcome to the Fair" displays photographs, original slides, memorabilia, and drawings from the fair's inception. "Tomorrow's World" details the highway and subway culture advocated at the fair, and its promise of consumer paradise including television, nylon stockings, more. "The 1940 Season: The Vision Fades" looks at the Fair's second season against the backdrop of war. "The Future is Here" compares the suburban dream and the 1950s reality; through Aug. . . **Family Treasures: Toys and Their Tales**. Toys from the Museum's permanent collection are shown against a backdrop of the Toy Gallery, through 4/30. Fifth Ave. at 103rd St. (534-1034). Hours: Tues.-Sat., 10 a.m.-5; Sun. and holidays, 1-5; 51; adults \$3.

**BROOKLYN CHILDREN'S MUSEUM**—1/24 at 3:30: **All About History**. The history of the Museum. 1/28 at 2: **DanceAmerica**. Encore! Inc. highlights 90 years of ballet, jazz, and ballroom dance. . . Exhibits: **The Oldest Kid on the Block**. Each area of the exhibit reflects on an historic period in the development of the Museum, which is celebrating its 90th year. **The Mystery of Things**. Youngsters are invited to use their five senses to unlock the mystery of objects. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2-5 p.m.; weekends and holidays 10 a.m.-5. \$2.

## BOOKS

**THE CASE OF THE TATTLETALE HEART**, by Elizabeth Levy. Grades 2-4. Simon and Schuster, \$10.95.

**LET'S COLOR KOREA, Traditional Games**, by Mark Mueller, and **Traditional Lifestyles**, by Suzanne Crowder Han. Kindergarten-Grade 1. Charles E. Tuttle Company, \$6.95 each.

**OM, THE PLACES YOU'LL GO!** by Dr. Scuss. Kindergarten-Grade 2. Random House, \$12.95.

**TIM LIZZIE AND LITTLE NELL**, by David Cox. Grades 1-3. The Bodley Head, \$9.95.

COMPILED BY CELIA MCGEE

# NIGHTLIFE

## DIRECTORY

COMPILED BY GILLIAN DUFFY

### KEY TO ABBREVIATIONS

<b>AE</b>	American Express
<b>CB</b>	Carte Blanche
<b>DC</b>	Diners Club
<b>MC</b>	MasterCard
<b>V</b>	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

### POP/JAZZ

**ANGRY SQUIRE**—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). 1/24: Jens Winther Group. 1/25: Doug Jordan Quartet. 1/26: Kirk Nurak Group. 1/27: Nippon Jazz Quartet. 1/28: Michelle Marie. 1/30: Bill Carothers Group. **AE, CB, DC, MC, V.**

**BIRDLAND**—2745 Broadway, at 105th St. (749-2226). Restaurant with live jazz. 1/24: Rodney Jones Quartet. 1/25-27: Clark Terry Quartet. 1/28: Ira Coleman and Summit. 1/29: Jaki Byard Duo. 1/30: Jim Balagarchuk Trio. Sets Sun.-Thurs. at 9 and 11, Fri.-Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

**BLUE NOTE**—131 W. 3rd St. (475-8592). Through 1/28: Freddie Hubbard Quartet. 1/29: Rodney Jones All-Stars. 1/30-2/4: Stanley Jordan. Mon. at 9, 11 and 1 a.m., Tue.-Sun. at 9 and 11:30. "After Hours..." the Justin Robinson Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

**THE BOTTOM LINE**—15 W. 4th St. (226-7880). 1/24, 31: Buster Poindexter and His Banishes of Blue. 1/26, 27: An Evening with Betty. **No credit cards.**

**BRADLEY'S**—70 University Pl., at 11th St. (226-6440). Through 1/27: Pianist Walter Davis, Jr. with Buster Williams on bass. 1/28: Vincent Herring Quartet. 1/29-2/3: Pianist Michael Weiss with Kenny Washington on drums and Peter Washington on bass. Sets from 9-9:45. **AE, CB, DC, MC, V.**

**CAFE GIANLUCA**—2124 Broadway at 74th St. (877-9381). Jazz spot on the Upper West Side. 1/29: Jonathan Haas and Ian Finkel and the Six Cent Sextet. Shows at 10. **AE, MC, V.**

**CARLOS**—1-432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 1/26: Fukushima Tainaka Quartet. Sun.-Thurs. at 9:30 and 11:30, with an extra show on Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

**CCBB**—315 Bowery (862-4052). Rock club. 1/24: Warzone, Fongy, The Tribe, The Kernen, Slith. **No credit cards.**

**CLUB PARADISE**—15 Waverly Place, bet. Greene and Mercer Sts. (533-3048). Tropical club featuring Brazilian, Caribbean and African music. 1/26: Spirit Ensemble. **AE, CB, DC, MC, V.**

**DELTA**—332 Eighth Ave., bet. 25th-26th Sts. (924-3499). 1/24: Deane Scanlon's Lil' Kitten and the Hounds of Love. 1/25: Loup Garou. 1/26: Joy Aslow. 1/27: White Collar Crime featuring current members of Southside Johnny and the Jukes. 1/28: Blue Chieftans. 1/29: Gospel with E featuring Kenna Lewis-Evans. 1/30: Business of Blues. **AE, MC, V.**

**EAGLE TAVERN**—355 W. 14th St. (924-0275). 1/26: Andy McGinn and Billy Milligan. 1/30: Howie Zuck. Eric Everett, and Lisa Bragantini. **No credit cards.**

**FAT TUESDAY'S**—190 Third Ave. (533-7902). Through 1/28: Charlie Byrd Trio. 1/29: Les Paul Trio. 1/30-2/4: Chuck Loeb, Andy Laverne and Magic Fingers. Tue.-Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

**FORTUNE GARDEN PAVILION**—209 E. 49th St. (753-0101). Chinese restaurant with "Jazz in the Evening" program featuring pianist Nicks Ian Doky with Christian Minh Doky on bass, 1/24-28; Guitarist Ed-

die Hazell with Jim Hankins on bass, 1/29; Guitarist Howard Alden with Dan Barrett on trombone, 1/30-2/4. Sets Mon.-Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** 1/24, 25: Singer Carol Fretette with pianist Jim McNeely. 1/26, 27: Singer-pianist Daryl Sherman with Boots Malone on bass. **AE, CB, DC, MC, V.**

**GREENE STREET CAFE**—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/24, 25: Hal Schaefer. 1/27: Hal Schaefer Duo. 1/28: Dave Berkman. 1/29-31: Pete Malinverni. **Upstairs:** 1/26 at 8: Allison Cornell, followed by Joy Buffington at 10. 1/27 at 8: Andy Garcia, followed by Cabaret with Ellen Germaine and the Cisco Band and Jack Simmons at 9:30 and 11:30. **AE, MC, V.**

**HORS D'OEUVRE**—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Wolfin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

**INDIGO BLUES**—221 W. 46th St. (221-0033). 1/24: Steve Weisberg and His Orchestra with Karen Mantler. 1/25: Hannah Hightower and Corina Bartra. 1/26: Fareed Haque. 1/27: The Decoding Society featuring Ronald Shannon Jackson. **AE, CB, DC, MC, V.**

**J'S**—2581 Broadway, bet. 97th-98th Sts., 2nd Floor (666-3404). 1/24: Bill Mays. 1/25: John Pizzarelli. 1/26: 1/26: Ken Peplowski Quartet. 1/27: Rebecca Parris Quartet. 1/29: Dick Hyman. 1/30: Joel Forrester. **AE, CB, DC, MC, V.**

**KNICKERBOCKER BAR & GRILL**—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 1/27: Pianist John Colafani, Jr. with Bill Moring on bass. 1/28: Johnetta Alston. 1/29: Pianist Bob Bargaud with Tony Scher on bass. 1/30-2/3: Pianist Carol Britto with Major Holly on bass. **AE, MC, V.**

**KNITTING FACTORY**—47 E. Houston St. (219-3055). 1/24: Minutaire. Tim Berne, Hank Roberts, and Joey Baron. 1/25: No Safety. 1/26: Elliott Sharp's Carbon. 1/27: Defunkt. 1/28: The Essembley. 1/29: Phillip Johnston Quintet. 1/30: Nora York with Cynthia Hilt. **No credit cards.**

**MICHAEL'S PUB**—211 E. 55th St. (758-2272). *Garland+Piaf: The Concert That Could Have Been* featuring Karen Wyman and Juliette Koka. Tue.-Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

**RED BLAZER**—200-349 W. 46th St. (262-3121). Wed.: The Ray Alexander Quartet followed by Stan Rubin Big Band. Thurs.: Sonny Daniels and his Big Band. Fri.: John Gill and the Broadway Night Owls. Sat.: The Bob Cantwell Band. Sun.: Samulano Trio with Corky D. Mon. and Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

**THE RITZ**—254 W. 54th St. (541-8808). 1/25: Bob Weir; Rob Wasserman. 1/26: Hooters. 1/27: Overkill; Death Angel; Mordred. **No credit cards.**

**THE ROCK 'N ROLL CAFE**—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/24: The Razorblades. 1/25: A.K.A.; Bopposites. 1/26: Maza. 1/27: BAC with Tommy Byrnes. 1/28: Maza. 1/29: Bemy and the Bashers. 1/30: Promise. Shows Sun.-Thurs. at 9:30, Fri.-Sat. at 9. **AE, MC, V.**

**SINGALONG**—17 W. 19th St. (206-8644). Join in the fun and sing along at this Japanese karaoke style club, every Tue.-Wed. from 5-1 a.m., Thu. to 2 a.m., Fri. to 4 a.m. and Sat. from 7-4 a.m. **AE, DC, MC, V.**

**SWEET BASIL**—88 Seventh Ave. So. (242-1785). 1/24-28, 30-2/4: Tommy Flanagan Trio with George

Mraz, and Kenny Washington. 1/29: The Gil Evans Orchestra. Three shows nightly from 10. **AE, MC, V.**

**SWEETWATER'S**—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center charity with excellent entertainment. 1/26, 27: Bobbi Humphrey. 2/2, 3: Cissy Houston. Shows Thurs. at 10 and 11:30, Fri.-Sat. at 10 and midnight. Every Sun., Mon. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 7. **AE, DC, MC, V.**

**TRAMPS**—45 W. 21st St. (727-7788). Through 1/27: Nathan and the Zydeco Cha Chas. **No credit cards.**

**VILLAGE GATE**—Bleecker and Thompson Sts. (475-5120). 1/26, 27: Chambers Bros.; Johnny Copeland. **Terrace:** Through 1/28: Larry Willis Duo. 1/30-2/11: Mulgrew Miller Duo. Tue.-Thurs. and Sun. 10-2 a.m., Fri.-Sat. to 3 a.m. Every Mon., Hilton Ruiz Duo. **Comedy Stop At The Top:** Every Fri. and Sat., Sun. 10-11:30, and 1 a.m. **AE, MC, V.**

**VILLAGE VANGUARD**—178 Seventh Ave. So. (255-4037). 1/24-28: The Mingus Dynasty Band. 1/29: The Mel Lewis Jazz Orchestra. 1/30-2/4: Kenny Barron Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

**VISIONS**—125 Macdougall St. (673-5576). 1/24: Mike Formanek Quintet. 1/25: Nora York. 1/26: Renee Manning. 1/27: Bill Stewart Quartet. 1/28: Bobby Sanabria and Ascension. 1/29: Haze Greenfield Trio. 1/30: Tom Rainey, Dave Douglas, Andy Laster, Kermit Driscoll and Mark Feldman. Sets at 9:30 and 11:30, Sun., Tue.-Thurs., with an extra set on Fri. and Sat. at 1 a.m. **AE, MC.**

**ZANZIBAR & GRILL**—550 Third Ave., bet. 36th and 37th Sts. (779-4066). Restaurant/jazz club. 1/24: Warren Vache with Vinnie Carroll. 1/25: The Microscopic Septet. 1/26, 27: The Lew Soloff All-Stars. 1/28: The Bopora House. 1/29: Brazz with Jorge Andar. 1/30, 31: The Joe Morello Trio. Sets from Mon.-Sat. at 9, Sun. at 8. **AE, MC, V.**

**ZINNO**—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. 1/24-27: Pianist John Bunch with Steve LaSpina on bass. 1/28-2/3: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

### COUNTRY/WESTERN

**LOVE STAR CAFE ROADHOUSE**—240 W. 52nd St. (245-2950). 1/24: Silent Partners; Nobles. 1/26: Urban Blight. 1/27: Celine. 1/28: Urban Blight. 1/29: Pine Top Perkins. 1/30: Hubert Sumlin. 1/31: Daddy Kinney. Lil' Mike and the Tornadoes. 1/31: Flat Duo Jets. Shows at 9:30 and 11:30. **AE, CB, DC, MC, V.**

**O'LUNNEY'S**—915 Second Ave., bet. 48th-49th Sts. (751-5479). Country-music hangout with dancing. **AE, DC, MC, V.**

### COMEDY/MAGIC

**CAROLINE'S AT THE SEAPORT**—89 South St., Pier 17 (233-4900). 1/26-28: Joe Bob Briggs. 1/30-2/4: Robert Wuhl. Thurs. and Sun. at 8 and 10:30, Sat. at 9 and 11:30. Every Wed.-Thurs., Sun. at 9:30, Sat. at 7. All-Sat. Comedy Show. **Boardwalk Cafe:** Every Fri. at 5:30 and 7. The Worms. **AE, MC, V.**

**CATCH A RISING STAR**—1487 First Ave. (794-1946). Continuous entertainment by comics and singers, seven nights a week. Every Mon., The Mr. Elk and Mr. Seal variety show. Shows Sun.-Thurs. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

**DANGERFIELD'S**—1118 First Ave. (593-1650). 1/24-28: Scott Bruce, Marc Dolcetti, Eddie Feldman, Sam Greenfield, and Ben Creed. 1/29-2/4: Spanky, Rich





# RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

## Wed., Jan. 24

2:00/WNYC—Crumb: *Music of the Starry Night*; Prokofiev: Qnt., Op. 39.

3:00/WNCN—Mendelssohn: Cto. for Violin in c, Op. 64; Alfvén: *Svevlid Rhapsody*, Op. 19.

WNYC—Piston: Piano Qnt.; Bernstein: *Divertimento*.

WFUV—Verdi: *Requiem*; Boulez: Book for String Qnt.; Beethoven: Piano Sonata No. 10.

4:00/WNCN—Wagner: *Lohengrin*: Prelude to Act 3; Mozart: March in D.

WNYC—Bizet: *Joux d'enfants*; Corigliano: *Voyage for Flute and String Orch.*

WFUV—Poulenc: *Sextet*; Scriabin: 16 Preludes.

6:00/WNCN—Rachmaninoff: *Prelude in C-Sharp*, Op. 3, No. 2; Tchaikovsky: Qnt. No. 1 in D, Op. 11.

7:00/WNCN—Borodin: *Prince Igor*; "Polovtsian Dances"; A. Scarlatti: Cto. Grosso No. 2 in D.

8:00/WNCN—Beethoven: *Sonata for Piano No. 17 in d*, Op. 31, No. 2; "Tempest"; Hase: Cto. for Flute, Strings, and Continuo in b.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor"; J. Horowitz: *Sonatina*.

WNYC—St. Paul Chamber Orchestra. Leopold Hager. Bach: *Brandenburg Cto. No. 1*; Mozart: *Violin Cto. No. 2*; Bach: *Brandenburg Cto. No. 2*; Mozart: *Sym. No. 34*.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase; Robert Sherman, host.

## Thur., Jan. 25

2:00/WNYC—Kodaly: *Sonata for Cello and Piano*; Barber: *Violin Cto.*

3:00/WNCN—Wagner: *Tchaikovsky*; "Idyll"; Stanley: *Trumpet Tune*.

WNYC—Milhaud: *String Qnt. No. 1*; Haydn:

Piano Trio No. 27.

WFUV—Rimsky-Korsakov: *Sheherazade*, Op. 35; Bach: *Cantata No. 147*.

4:00/WNCN—Villa-Lobos: *Bachianas Brasileiras*, No. 5; Heinen: Cto. for 4 Recorders and Strings.

WNYC—Villa-Lobos: *Estudes for Guitar Nos. 11 and 12*; Traditional: *Kankoba*.

WFUV—Bloch: *Meditation and Processional*; Tchaikovsky: *Trio*, Op. 51; Bach: *Cello Suite*, No. 4.

5:00/WNCN—Wagner: *The Flying Dutchman*; Ov.; Tchaikovsky: *Melodie*, Op. 42, No. 3.

WFUV—Chopin: *Bercesse and 3 Etudes*.

6:00/WNCN—Vivaldi: *Four Seasons*: "Summer," Op. 8, No. 2; Rachmaninoff: *Symphonic Dance*, Op. 45, No. 3.

7:00/WNCN—Pierne: *Variations Libres et Finale*, Op. 51; Vivaldi: *Cto. for 2 Violins and Strings in E-Flat*.

8:00/WNCN—Beethoven: Qnt. No. 4 in c, Op. 18, No. 4; Stanford: *Irish Rhapsody No. 5*.

WNYC—Salzburg/Vienna Festival: "Featuring the Vienna Philharmonic. Andre Previn, conductor. Strauss: *Four Last Songs*;" "Alpine" Sym.

9:00/WNCN—"The Juilliard Concerts." Performances by the faculty and staff.

## Fri., Jan. 26

3:00/WNCN—Weber: *Invitation to the Dance*, Op. 65; Telemann: *Solo for Recorder and Continuo in d*.

WNYC—Frumerie: *St. John's Eve*; "Picture 1"; Ireland: *Piano Cto. in E-Flat*.

WFUV—Bruckner: *Sym. No. 8*; Mozart: *Sonata in D*.

4:00/WNCN—Tchaikovsky: *Swan Lake*, Op. 20; Pas de deux; Pergolesi: Cto. for 2 Harpsichords and Strings

in C.

WNYC—Debussy: *Preludes*, Book 1; Coreas: *Children's Songs*, Nos. 12-15.

WFUV—Weigall: *The Stronger*; Prokofiev: *Violin Cto. No. 2*, Op. 63.

5:00/WNCN—Brahms: "Academic Festival" Ov.; Op. 8; Schumann: *Arabesque in C*, Op. 18.

WFUV—Chopin: *Waltzes*.

6:00/WNCN—Schubert: *Marche Militaire in D*, Op. 51, No. 1; Granados: *Spanish Dance No. 5*.

8:00/WNCN—Schumann: Cto. for Cello in a, Op. 129; Liszt: *Spanish Rhapsody*.

9:00/WNCN—Grieg: Cto. for Piano in a, Op. 16; Vivaldi: Cto. for 2 Horns and Strings in F.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist William De Pasquale; Beethoven: "Coriolan" Ov., Op. 62; Shostakovich: *Violin Cto. No. 2*, Op. 129; Beethoven: *Sym. No. 7* in A, Op. 92.

## Sat., Jan. 27

10:00 a.m./WNCN—Telemann: *Water Music*; Mozart: *Sonata for Piano No. 5 in G*.

WNYC—Mozart: *Serenade*.

11:00 a.m./WNCN—Rossini: *William Tell*; Cto.; Cimarosa: Cto. for Oboe and Strings in C.

11:10 a.m./WNCN—Beethoven: *Piano Sonata No. 3*; Bortjanjanki: *Sinfonia concertante*.

12:00/WNCN—Debussy: *L'Après Midi d'un Faune*; Preved; Salzedo: *Scintillation*.

WNYC—Schubert: *Sym. No. 5*; Ysaye: *Poem Elegiac*.

12:00/WNCN—Berlioz: *Harold in Italy*, Op. 16; Purcell: *Sonata for Trumpet with Strings*.

WNYC—Respighi: *Trattico Botticelliano*; Leighton: *Cello Cto.*

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." Gershwin:

*Porgy and Bess* (Mitchell, Bradley, Johnson/Levine).

4:00/WNCN—Rimsky-Korsakov: *Mlada*; "Procession of the Nobles"; Handel: Cto. for 2 Violins, 2 Horns, Strings, and Continuo in D.

6:00/WNCN—Bach: *Cantata*, "Hert und Mund"; Griffes: *Roman Serthes*, Op. 7, "The White Peacock."

7:00/WNCN—Grieg: "Holberg" Suite, Op. 40; Haydn: *Trio No. 1 in C*, "London."

8:00/WNCN—Mozart: *Sym. No. 34 in G*; Gershwin: *Sonata*; Rhapsody for Piano and Orch.

8:04/WQXR-AM/FM—"The Cleveland Orchestra. Christoph von Dohnanyi, conductor; violinist Ralph Kirshbaum. Weber:

*Invitation to the Dance*; Davies: "Strathclyde" Cto. No. 2.

Tchaikovsky: *Sym. No. 5* in E, Op. 64.

9:00/WNCN—Schubert: *Piano Qnt. in A*, Op. 114, "Trost"; Suppe: "Pique Dame" Ov.

## Sun., Jan. 28

10:00 a.m./WNCN—Vivaldi: Cto. for Guitar and Strings in D; Villa-Lobos: *Estudes for Guitar*, Nos. 5-8.

WNYC—Mozart: 12 Variations in C; Piano Sonata No. 8; Piano Cto. No. 23.

11:00 a.m./WNCN—Liszt: *Les Preludes*; Ravel: *Joux d'enfants*.

WNYC—Tchaikovsky: *Suite No. 4*.

12:00/WNCN—Brahms: "Academic Festival" Ov.; Vanhal: *Sinfonia in C*.

WNYC—Hartmann: *Sym. No. 4*.

12:00/WNCN—Chicago Symphony Orchestra. Neme Jary, conductor. Part: *Sym. No. 3*; Scriabin: *Sym. No. 4*, Op. 54, "Poem of Ecstasy"; Mussorgsky: *Pictures at an Exhibition*.

1:00/WNYC—"Arts Alive from the Algonquin."

3:00/WNCN—Wagner: *Tannhauser* Ov.

4:00/WNCN—Rossini:

*Barber of Seville*: "Largo al Factotum"; Bach: Cto. for Harpsichord No. 5 in f.

5:00/WNCN—Ravel: *Pavane pour une infante defunte*; Vivaldi: *La Stravaganza*: Cto. for Violin in a, Op. 4, No. 4.

6:00/WNCN—Pachelbel: *Canon and Gigue in D*; Chopin: *Etudes*, Op. 10, Nos. 1-4.

7:00/WNCN—Copland: *El Salon Mexico*; Schubert: *Impromptu in f*, Op. 142, No. 1.

9:00/WNCN—Saint-Saens: *Sym. No. 3 in c*, Op. 78, "Organ"; Janacek: *Lachian Dances*, "The Patriarchal No. 1."

9:30/WNYC—Gawthorpe: *Partita on "Hyfrydd"*; Yasinitsky: *Music for Flute, Organ, and Percussion*; Ives: *The Unanswered Question*.

## Mon., Jan. 29

2:00/WNYC—Takemitsu: *Toward the Sea*; Bolcom: *Twelve New Etudes*, Book 1.

3:00/WNCN—R. Strauss: *Till Eulenspiegel*, Op. 28; Vivaldi: Cto. for Violin in D, Op. 3, No. 9.

WNYC—Prokofiev: *Cinderella*; Schnittke: Cto. Grosso for 2 Violins and Orch.

WFUV—Martinou: *Sym. No. 4*; Schubert: *Impromptu*, Op. 142.

4:00/WNCN—Rossini: *Barber of Seville*; "Figaro"; Mozart: *Divertimento in B-Flat*.

WNYC—Bach: *Solo Violin Sonata No. 1*; Galasso: *Scenes No. 3* and 4 for Violin.

WFUV—Hahn: *Le Bal de Beatrice D'Este*; Barber: *Violin Cto.*; Brahms: *Qnt. in c*, Op. 51, No. 1.

5:00/WNCN—Tchaikovsky: *L'oyevode*, Op. 78; Lalande: *Symphonies for the King's Supper*.

WFUV—Stravinsky: *Petrushka*; Mozart: *King Thamus*: Interludes.

7:00/WNCN—Beethoven: *Sonata for Piano No. 8 in c*, Op. 13, "Pathetique"; Mozart: *Sym. No. 31 in D*, "Paris."

8:00/WNCN—Weber:

*Trio for Piano, Flute, and Cello in g*, Op. 63; C. P. E. Bach: *Sym. in f*.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c, Op. 18; Torelli: Cto. for Trumpet and Strings in D.

WNYC—"Schubert Symposium." An exploration of the song *Erkang*.

## Tue., Jan. 30

3:00/WNCN—Bach: *Brandenburg Cto. No. 5 in D*; Liszt: *Consolations* Nos. 1-6.

WNYC—Johnson: *Snowy Morning Blues*; Carolina Slout; Barber: *Piano Cto.*

WFUV—Sessions: *Sym. No. 3*; Petrov: *Song of Our Days*; Faure: *Violin Sonata*, Op. 13.

4:00/WNCN—Vivaldi: *Four Seasons*: "Spring," Op. 8, No. 1; Gershwin: *Promenade*.

WNYC—Debussy: *Dances Sacrees et Preludes*; Traditional: *Ordo Nihombashi*.

WFUV—Gould: *Spirituals for Orch.*; Albéniz: *Piano Cto. No. 1*; Benda: *Flute Sonata*.

5:00/WNCN—Verdi: *La Forza del Destino*.

WFUV—Beethoven: *Piano Sonata No. 7*; Haydn: *Trio in G*.

7:00/WNCN—Bach: Cto. for 2 Violins in d; Schubert: *Impromptu in A-Flat*, Op. 90, No. 4.

8:00/WNCN—Tchaikovsky: *Francesca da Rimini*, Op. 32; Neruda: Cto. for Trumpet in E-Flat.

9:00/WNCN—Mussorgsky: *Pictures at an Exhibition*; Bach: *Fantasias in c and g*.

WNYC—Baltimore Symphony Orchestra. Thomas Sanderling, conductor. Brahms: 1 Haydn Variations; *Schicksalbild*; Haydn: *Lord Nelson Mass*.

9:06/WQXR-AM/FM—"The Philadelphia Orchestra. Gary Bartm. conductor. Kopytman: *Memory*; Mahler: *Adagio from Sym. No. 10*; Strauss: *Also Sprach Zarathustra*.



# TELEVISION

## 6:30 New Yorker Workshop

**6:30** **Halltime**

**6:30** **Movie: Burnt**

**6:30** **Movie: Bewitched**

**6:30** **Movie: Deadly Illusion**

**6:30** **Movie: Victory at Sea**

**6:30** **Movie: Shuntown Coast to Coast**

**6:30** **Movie: Max and Helen**

**6:30** **Movie: Secrets of Nature: California**

**6:30** **Movie: Primrose**

**6:30** **Movie: A Different World**

**6:30** **Movie: The Old House**

**6:30** **Movie: Mr. Ed**

**6:30** **Movie: Eagle and the Bear**

**6:30** **Movie: Cheers**

**6:30** **Movie: Young Riders**

**6:30** **Movie: Creative Edge: Agatha Christie: How Did She Do It?**

**6:30** **Movie: Mystery: Point of View**

**6:30** **Movie: Rambo: First Blood Part II**

**6:30** **Movie: The Stepford Children**

**6:30** **Movie: Christine**

**6:30** **Movie: Green Acres**

**6:30** **Movie: American Ballet Theatre in San Francisco**

**6:30** **Movie: Death Wish 4: The Crackdown**

**6:30** **Movie: Beyond 2000**

**6:30** **Movie: Thursday Night Fights**

**6:30** **Movie: Larry King Live**

**6:30** **Movie: Dave Thomas Show**

**6:30** **Movie: Grand**

**6:30** **Movie: Art and Vision of James Hubbell**

**6:30** **Movie: The Phantom of Liberty**

**6:30** **Movie: Car 54**

**6:30** **Movie: Heartbreak Hotel**

**6:30** **Movie: Basketball: Iowa vs. Minnesota**

**6:30** **Movie: Hockey: Rangers vs. Calgary Flames**

**6:30** **Movie: Knots Landing**

**6:30** **Movie: L.A. Law**

**6:30** **Movie: 20/20 News**

**6:30** **Movie: 48th Alfred I. Dupont—Columbia University Awards**

**6:30** **Movie: Wish Me Luck**

**6:30** **Movie: EastEnders**

**6:30** **Movie: Saturday Night Live**

**6:30** **Movie: The 25th Hour**

**6:30** **Movie: Profiles of Nature: Great Grey Owl**

**6:30** **Movie: News**

**6:30** **Movie: Night Court**

**6:30** **Movie: Taxi**

**6:30** **Movie: Mother and Son**

**6:30** **Movie: Korean Programming**

**6:30** **Movie: Inside the NFL #20**

**6:30** **Movie: Everybody's All-American**

**6:30** **Movie: Laugh In**

**6:30** **Movie: Boxing**

**6:30** **Movie: Wildlife Chronicles**

**6:30** **Movie: Moneyline**

**6:30** **Movie: 24 News**

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**6:30** **Movie: Everybody's All-American**

**6:30** **Movie: Laugh In**

**6:30** **Movie: Boxing**

## 11:30

**11:30** **Movie: Par Sakaj Show**

**11:30** **Movie: Tonight Show**

**11:30** **Movie: Newsline**

**11:30** **Movie: Nightline**

**11:30** **Movie: Arsenio Hall**

**11:30** **Movie: The Homeymooners**

**11:30** **Movie: Eleventh Hour**

**11:30** **Movie: Nightly Business Report**

**11:30** **Movie: Some Men Need Help**

**11:30** **Movie: My Three Sons**

**11:30** **Movie: Christine**

**11:30** **Movie: SportsCenter**

**11:30** **Movie: Improv Tonight**

**11:30** **Movie: Predators and Prey**

**11:30** **Movie: Sports Tonight**

**11:30** **Movie: Midnight Sports**

**11:30** **Movie: AP/AS/PH**

**11:30** **Movie: Tell Me My Name**

**11:30** **Movie: Hill Street Blues**

**11:30** **Movie: Masterpiece Theatre: After the War: French and English**

**11:30** **Movie: Comedy Hour**

**11:30** **Movie: Donna Reed**

**11:30** **Movie: Basketball: Santa Clara vs. St. Mary's**

**11:30** **Movie: Victory at Sea**

**11:30** **Movie: Vietnam: The 10,000 Day War**

**11:30** **Movie: Newsnight**

**11:30** **Movie: Night Heat: These**

**11:30** **Movie: The Golden Years**

**11:30** **Movie: David Letterman**

**11:30** **Movie: After Hours**

**11:30** **Movie: Twilight Zone**

**11:30** **Movie: Eagle and the Bear**

**11:30** **Movie: The Cross of Lorraine**

**11:30** **Movie: Archie Bunker's Place**

**11:30** **Movie: Joe Franklin**

**11:30** **Movie: News**

**11:30** **Movie: Hot Metal**

**11:30** **Movie: Instructional Television**

**11:30** **Movie: Tales From the Crypt**

**11:30** **Movie: Kids in the Hall**

**11:30** **Movie: Mississippi Burning**

**11:30** **Movie: World Monitor**

**11:30** **Movie: Showbiz: Today**

**11:30** **Movie: Immoral**

**11:30** **Movie: 24 News**

**11:30** **Movie: Night Court**

**11:30** **Movie: Taxi**

**11:30** **Movie: One Day at a Time**

**11:30** **Movie: Carson Comedy Classics**

**11:30** **Movie: Today's Japan**

**11:30** **Movie: Pretty Smart**

**11:30** **Movie: Movie Show**

**11:30** **Movie: Survival!**

**11:30** **Movie: 24 News**

**11:30** **Movie: Night Court**

**11:30** **Movie: Taxi**

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**11:30** **Movie: 24 News**

**11:30** **Movie: Night Court**

**11:30** **Movie: Taxi**

**11:30** **Movie: One Day at a Time**

## 9 Home Shopping Spree

**9** **Drug Abuse and Human Physiology**

**9** **Movie: Street Killing**

**9** **Movie: Scrabble Hotel**

**9** **Movie: She's 19 and Ready**

**9** **Movie: Heartbreak Hotel**

**9** **Movie: Ben Casey**

**9** **Movie: Medical Center**

**9** **Movie: Too Late Blues**

**9** **Movie: The Avengers**

**9** **Movie: An Unmarried Woman**

**9** **Movie: Vibe**

**9** **Movie: Like Father, Like Son**

**9** **Movie: British Intelligence**

**9** **Movie: Planet Earth**

**9** **Movie: Hogan's Heroes**

**9** **Movie: Morning Stretch**

**9** **Movie: Cutting Fit**

**9** **Movie: The Sure Thing**

**9** **Movie: Basketball: Seattle vs. Golden State**

**9** **Movie: Murder, She Wrote**

**9** **Movie: Bill Burnett's Animal Odyssey**

**9** **Movie: PrimeNews**

**9** **Movie: Family Ties**

**9** **Movie: Who's the Boss?**

**9** **Movie: Growing Pains**

**9** **Movie: New Jersey News**

**9** **Movie: MacNeil/Lehrer**

**9** **Movie: Italian Programming**

**9** **Movie: Beverly Hills 90210**

**9** **Movie: Tomny**

**9** **Movie: Think Fast**

**9** **Movie: Rented Lips**

**9** **Movie: Super Bowl Highlights**

**9** **Movie: Decade: 70's**

**9** **Movie: Tailor of Gloucester**

**9** **Movie: New Animal World**

**9** **Movie: 24 News**

**9** **Movie: Night Court**

**9** **Movie: Taxi**

**9** **Movie: Growing Pains**

**9** **Movie: Nightly Business Report**

**9** **Movie: Andy Griffith**

**9** **Movie: Make the Grade**

**9** **Movie: Sportsbook**

**9** **Movie: Chronicle**

**9** **Movie: Hide in Plain Sight**

**9** **Movie: Wildlife Chronicles**

**9** **Movie: Hard Copy**

**9** **Movie: News**

**9** **Movie: Jeopardy!**

**9** **Movie: People's Court**

**60** Growing Pains  
**61** Slightly Business Report  
**62** Lady Griffith  
**63** Make the Grade  
**64** Sportsbook  
**65** Chronicle  
**66** Wildlife Chronicles

**7:00**  
**67** Hard Copy  
**68** News  
**69** Jopany  
**70** Cosby Show  
**71** Pop's Court  
**72** MacNeil/Lehrer  
**73** Contact: Long Island  
**74** The Jeffersons  
**75** Inspector Gadget  
**76** SportsCenter  
**77** Soho World  
**78** New Wilderness  
**79** Rendezvous  
**80** Moneysline

**7:30**  
**81** Wheel of Fortune  
**82** Family Feud  
**83** A Current Affair  
**84** Entertainment Tonight  
**85** Kate & Allie  
**86** News  
**87** World of Survival:  
 Capotellie Grouse  
**88** Sanford and Son  
**89** Bakar  
**90** Looney Tunes  
**91** Basketball:   
 Syracuse vs. St. John's  
**92** Inside Golf  
**93** World of Survival  
**94** World Monitor  
**95** Crossfire

**8:00**  
**96** Major Dad  
**97** Al  
**98** 21 Jump Street  
**99** MacGyver  
**100** National Geographic: A  
 Natural Pond  
**101** Movie: Thief  
**102** African Planet: Life  
 from the Sea  
**103** Frugal Gourmet  
**104** Bill Moyers: A World of  
 Ideas  
**105** Andy Warhol  
**106** The Jeffersons  
**107** Movie: Dangerous  
 Liaisons  
**108** Movie: Deadly  
 Friend  
**109** Bewitched  
**110** Movie: Three for the  
 Road

**8:30**  
**111** Basketball:   
 Southern Mississippi vs.  
 Louisville  
**112** Life on Earth  
**113** Movie: Can't Buy  
 My Love  
**114** Movie: Cimarron  
**115** Arthur C. Clarke  
**116** Premieres

**9:00**  
**117** City  
**118** Hogan Family  
**119** Julia Child & More Co.  
**120** Bookworm  
**121** Basketball: Atlanta  
 vs. Chicago Bulls  
**122** Basketball: Nets vs.  
 Dallas  
**123** Mr. Ed  
**124** Dive to Adventure

**9:30**  
**125** Murphy Brown  
**126** Movie: Where Pigeons  
 Go to Die  
**127** Alien Nation  
**128** Movie: Rich Men,  
 Single Women  
**129** National Geographic:  
 Haunted West  
**130** Eyes on the Prize II  
**131** American Masters:

Celebrating Bird: The  
 Triumph of Charlie Parker  
**132** Movie: Eight Is  
 Enough Family Reunion  
**133** Green Acres  
**134** M.A. Murple: Nemesis  
**135** MMA Wrestling  
**136** Safari  
**137** Larry King Live

**9:30**  
**138** Designing Women  
**139** The Stranger Left No  
 Card  
**140** Movie: Into the Fire  
**141** Car 54  
**142** Movie: Shakedown  
**143** Basketball:   
 Illinois vs. Iowa  
**144** Super Dave

**10:00**  
**145** Nrwahat  
**146** 10:15 **147** News  
**148** Intercom Prime Time  
**149** Eyes on the Prize II  
**150** EastEnders  
**151** Girls Apart  
**152** Movie: Tequila  
 Sunrise  
**153** Saturday Night Live  
**154** Peter Winsky: Nine  
 Tailors  
**155** Movie: A Man in  
 Love  
**156** America Coast to  
 Coast  
**157** Doctor, Doctor  
**158** News  
**159** Shelley  
**160** Second City TV

**10:30**  
**161** Movie: Electra Glide  
 in Blue  
**162** 11:00  
**163** 11:15 **164** News  
**165** Night Court  
**166** Taxi  
**167** Cheers  
**168** Eleventh Hour  
**169** After Henry  
**170** Korean Programming  
**171** Movie: The Discreet  
 Charm of the Bourgeoisie  
**172** Sports Nightly  
**173** Movie: Betrayed  
**174** Laugh In  
**175** At the Improv  
**176** Movie: Ransom  
**177** Challenge  
**178** Moneysline

**11:30**  
**179** Pat Sajak Show  
**180** Tonight Show  
**181** Newsline  
**182** Nightline  
**183** Arsenio Hall  
**184** The Homeymooners  
**185** Great Performances: The  
 Silents: Broken Blossoms  
**186** Nightly Business Report  
**187** My Three Sons  
**188** Movie: The Seventh  
 Sign  
**189** SportsCenter  
**190** Sports Tonight

**MIDNIGHT**  
**191** MPA'S/H  
**192** Movie: Bring Me the  
 Head of Alfredo Garcia  
**193** Hill Street Blues  
**194** MacNeil/Lehrer  
**195** Movie: A  
 Nightmare on Elm Street 4:  
 The Dream Master  
**196** Donna Reed  
**197** Basketball: Cal  
 State-Fullerton vs. Cal-  
 Santa Barbara  
**198** Life on Earth:  
 Swarming Herds  
**199** Movie: Fresh Horses  
**200** Sporting Life

**10:00** News  
**10:15** 12:10 a.m.  
**10:30** Movie: Wall Street  
**10:45** 12:30 a.m.  
**10:55** 2 Night Heat  
**11:05** David Letterman  
**11:15** After Hours  
**11:25** New Twilight Zone  
**11:35** Outdoor Life  
**11:45** 12:50 a.m.  
**11:55** Coastline: Rediscovery  
 of the World: Papua New  
 Guinea Journey  
**12:00** 1:00 a.m.  
**12:05** McCreary Report  
**12:15** Joe Franklin  
**12:25** News  
**12:35** Hot Metal  
**12:45** Instructional Television  
**12:55** World Monitor  
**13:05** Showbiz Today

**1:15 a.m.**  
**131** Movie: Cry in the  
 Night  
**1:30 a.m.**  
**132** News  
**133** Later With Bob Costas  
**134** Carson Comedy Classics  
**135** Today's Japan  
**136** Comedy Hour  
**137** Orphans of the Wild  
**1:45 a.m.**  
**138** National Geographic  
 Explorer  
**139** Movie: Walker

**2:00 a.m.**  
**140** Nightwatch  
**141** 2 News  
**142** Movie: Will, G.  
 Gordon Ladd  
**143** MacNeil/Lehrer  
**144** Movie: Three for the  
 Road  
**145** Subaru Ski World  
**146** Natural World: Arctic  
 Trapper  
**2:30 a.m.**  
**147** 3rd Degree  
**148** Movie: Leave  
 Yesterday Behind  
**149** Movie: Frenzy  
**150** Natural World

**2:50 a.m.**  
**151** Movie: Desperate  
 Search

**3:00 a.m.**  
**152** Moscow Music Festival  
**153** Movie: Hard Contract  
**154** Voyage of the Mimi  
**3:20 a.m.**  
**155** Movie: Stardust  
**156** Movie: The Good  
 Wife

**3:30 a.m.**  
**157** Movie: Shakedown  
**4:00 a.m.**  
**158** Medical Center  
**159** Movie: Sweet As  
 You Are  
**5:00 a.m.**  
**160** Portrait of a Family  
**161** New Linecity

**TUE., JAN. 30**  
**6:00**  
**162** 6:15 **163** News  
**164** Family Tie  
**165** Who's the Boss?  
**166** Growing Pains  
**167** New Jersey News  
**168** MacNeil/Lehrer  
**169** Italian Programming  
**170** Beverly Hillsbillies  
**171** Think Fast  
**172** Movie: Remo  
 Williams: The Adventure  
 Begins

**173** Speedway America  
**174** Dradley: 70  
**175** Movie: Switching  
 Channels  
**176** New Animal World:  
 Elephants of Thailand  
**6:30**  
**177** 6:45 **178** News  
**179** Night Court  
**180** Taxi  
**181** Growing Pains  
**182** Nightly Business Report  
**183** Andy Griffith  
**184** Movie: The Monster  
 Squad  
**185** Make the Grade  
**186** Sportsbook  
**187** Chronicle  
**188** Wildlife Chronicles:  
 Life on the Edge

**7:00**  
**189** Hard Copy  
**190** 7:15 **191** News  
**192** Jopany  
**193** Cosby  
**194** People's Court  
**195** MacNeil/Lehrer  
**196** Contact: Long Island  
**197** The Jeffersons  
**198** Movie: Paint Your  
 Wagon  
**199** Inspector Gadget  
**200** SportsCenter  
**201** Tennis Magazine  
**202** New Wilderness:  
 Shrinking Giant: Elephants  
**203** Rendezvous  
**204** Moneysline

**7:30**  
**205** Wheel of Fortune  
**206** Family Feud  
**207** A Current Affair  
**208** Entertainment Tonight  
**209** Kate & Allie  
**210** News  
**211** World of Survival:  
 Flying Fossils  
**212** Hockey: Atlanta  
 vs. Detroit Pistons  
**213** Looney Tunes  
**214** Basketball:   
 Houston vs. Texas  
**215** Boxing  
**216** World of Survival:  
 Racoons  
**217** World Monitor  
**218** Crossfire

**8:00**  
**219** Rescue 911  
**220** Matlock  
**221** Who's the Boss?  
**222** Hunter  
**223** Movie: Assault Force  
**224** Nova: Children of Eve  
**225** Airforce Planet  
**226** The Old House  
**227** Thomas Krenally  
**228** Movie: Just One of  
 the Guys  
**229** Basketball: Scion  
 Hall vs. Georgetown  
**230** Movie: Deep Star  
**231** Basketball: West  
 Virginia vs. Duquesne  
**232** Biography:  
 Hemingway  
**233** Movie: Remote  
 Control

**234** Movie: Incident at  
 Dark River  
**235** Discovery Showcase  
**236** Premieres

**8:30**  
**237** Wonder Years  
**238** Antograph  
**239** Mr. Ed  
**9:00**  
**240** Movie: The Plot to Kill  
 Adolf Hitler  
**241** In the Heat of the  
 Night  
**242** Roseanne

**9:15** This Old House  
**9:30** News  
**9:45** Arnan and Muti and  
 Berthoven  
**9:55** Movie: Sorcerer  
**10:05** Movie: Golden  
 Gate  
**10:15** Green Acres  
**10:25** Movie: The Last  
 Waltz  
**10:35** Movie: Breaking  
 Away  
**10:45** Beyond 2000  
**10:55** Larry King Live

**9:30**  
**243** Coach  
**244** Adam Smith's Money  
 World  
**245** Car 54  
**246** Basketball:   
 Florida vs. Alabama  
**9:45**  
**247** 10:05 **248** Movie: The Split  
**249** Midnight Caller  
**250** 10:15 **251** News  
**252** 10:30 **253** News  
**254** thirty something  
**255** Frontline  
**256** Ring of Truth: Clues  
 to EastEnders  
**257** Movie: The Blob  
**258** Sports Nightly  
**259** Movie: No Way to  
 Treat a Lady  
**260** Sunday Night Live  
**261** Movie: White  
 Mischief  
**262** Yankers Magazine  
**263** Movie: Torch Song  
 Trilogy  
**264** Movie: Marlowe  
**265** Crime Inc.

**10:30**  
**266** 10:45 **267** News  
**268** Open All Hours  
**269** Hockey: Devils vs.  
 Los Angeles  
**270** Second City TV  
**271** Bowling

**11:00**  
**272** 11:15 **273** News  
**274** Night Court  
**275** Taxi  
**276** Cheers  
**277** Eleventh Hour  
**278** Robin's Nest  
**279** Korean Programming  
**280** Movie: The Garden  
 of the Finzi-Continis  
**281** Laugh In  
**282** An American Album  
**283** Moneysline

**11:30**  
**284** Pat Sajak Show  
**285** Tonight Show  
**286** News  
**287** Nightline  
**288** Arsenio Hall  
**289** The Homeymooners  
**290** Intercom: Talking to  
 the Enemy  
**291** Nightly Business Report  
**292** SportsCenter  
**293** Improv Tonight  
**294** Sports Tonight

**11:45**  
**295** Movie: Glory Boys  
**296** Movie: Orphans  
**297** Movie: The Last  
 Detail  
**MIDNIGHT**  
**298** MPA'S/H  
**299** Movie: Pray for the  
 Wild Cats  
**300** Hill Street Blues  
**301** MacNeil/Lehrer  
**302** Movie: Shaft  
**303** Off Road  
**304** Championship  
**305** Movie: Messenger of  
 Death

**10:15** Movie: Cry Terror  
**10:30** Scorch of Nature  
**10:45** Newswatch  
**12:30 a.m.**  
**306** Night Heat  
**307** David Letterman  
**308** New Twilight Zone  
**309** Creative Edge: Agatha  
 Christie  
**1:00 a.m.**  
**310** Joe Franklin  
**311** News  
**312** Instructional Television  
**313** Monster Trucks  
**314** World Monitor  
**315** Showbiz: Today  
**1:30 a.m.**  
**316** News  
**317** Later With Bob Costas  
**318** Carson Comedy Classics  
**319** Today's Japan  
**320** Movie: The 11th  
 Commandment  
**321** Collector's Journal

**1:40 a.m.**  
**322** Movie: Rambo: First  
 Blood Part II  
**323** Movie: And God  
 Created Woman  
**2:00 a.m.**  
**324** Nightwatch  
**325** 2 News  
**326** Movie: My Favorite  
 Year  
**327** MacNeil/Lehrer  
**328** Movie: Not With  
 My Wife You Don't  
**329** Movie: Deep Star  
 Trilogy  
**330** NBA Today  
**331** Movie: House of  
 Dark Shadows  
**332** Women of the World

**2:30 a.m.**  
**333** 3rd Degree  
**334** Movie: The Platinum  
 Jubilee  
**335** SportsCenter  
**336** Looking East

**3:00 a.m.**  
**337** 3:15 **338** Family  
**339** Movie: McCloud: This  
 Must Be the Alamo  
**340** Home Shopping Sprc  
**341** Structure of the Atom

**3:15 a.m.**  
**342** First & Ten  
**343** Movie: Immoral  
**344** Movie: Bad Dreams  
**3:45 a.m.**  
**345** Movie: Creepshow  
**346** Movie: White  
 Mischief

**4:00 a.m.**  
**347** Ben Casey  
**348** Medical Center  
**349** Global Links  
**350** Movie: Raspberry  
 Bunch  
**351** Movie: Night of  
 Dark Shadows

**4:30 a.m.**  
**352** The Avengers  
**353** Gomer Pyle  
**4:40 a.m.**  
**354** Movie: Dominoes

**5:00 a.m.**  
**355** Alice  
**356** Voices and Visions  
**357** The Constitution: That  
 Delicate Balance  
**358** Hogan's Heroes  
**359** Tales of the Mouse  
 Hockey League  
**5:30 a.m.**  
**360** Morning Stretch  
**361** News  
**362** Gomer Pyle  
**363** Movie: Cry Freedom



## SAT., JAN. 27

8:00 a.m.

**Dink, the Little Dinosaur**  
**Network Kids**  
**World Tomorrow**  
**A Pup Named Scooby Doo**  
**Charles in Charge**  
**Wall Street Week**  
**Adventures in Scale Modeling**  
**Japanese TV**  
**National Geographic Explorer**  
**Movie: Reno Williams: The Adventure Begins**  
**Kids' Court**  
**Sportsman's Challenge**  
**Journey to Adventure**  
**Movie: The Subject Was Roses**  
**Travels of Jamie McPheters**  
**Daybreak**

8:30 a.m.

**California Raisins**  
**Camp Candy**  
**Gummy Bears/Winnie the Pooh**  
**Good Times**  
**Adam Smith's Money Movie**  
**Woodward With Rick Ritz**  
**Heathcliff**  
**Tom Mauer's America**  
**World of Photography**

9:00 a.m.

**Muppet Babies**  
**Captain N**  
**McGrory Report**  
**Benson**  
**Metro View in Review**  
**Woodwright's Shop**  
**Movie: House II: The Second Story**  
**Mr. Wizard's World**  
**Movie: Thru the Worms From the Train**  
**Fishing**  
**Living Dangerously**  
**Hondo**  
**Profiles of Nature: Grey Owl**

9:30 a.m.

**Karate Kid**  
**Real Ghostbusters**  
**Gimme a Break**  
**One on One**  
**New Yankee Workshop**  
**Finders Keepers**  
**Jimmy Houston Outdoors**  
**Orphans of the Wild**  
**Movie: Moneyweek**

10:00 a.m.

**Preacher's Playhouse**  
**Surviv**  
**W.H.F. Wrestling**  
**Three Stooges**  
**Sail Train**  
**Firing Line**  
**Home**  
**Heaven on Earth**  
**Movie: Breathless**  
**Inside the NFL #20**  
**Double Date**  
**Fishin' Hole**  
**Peter Wimsey: Nine Tailors**  
**Movie: The Cincinnati Kid**  
**How the West Was Won**  
**Secrets of Nature**

10:30 a.m.

**Garfield**  
**Berlitz**  
**American Interests**  
**This Old House**  
**State of the Arts**  
**Movie: The Legend of Billie Jean**  
**You Can't Do That on TV**  
**Movie: For Keeps**  
**ESPN Outdoors**  
**Style**

11:00 a.m.

**Hey, Yeh, It's Ernest!**  
**Alvin**  
**Dukes of Hazzard**  
**Bugs Bunny**  
**Supernatural**  
**Wrestling**  
**Tony Brown's Journal**  
**From a Country Garden**  
**Eyewitness Asia**  
**Movie: For Keeps?**  
**Don't Just Sit There**  
**Target**  
**Shooting**  
**Movie: Nemesis**  
**Movie: The Plunderers**  
**Bill Burrill's Animal Odyssey**

11:30 a.m.

**Dungeons and Dragons**  
**Saved by the Bell**  
**Open Mind**  
**Victory Garden**  
**Dennis the Menace**  
**Comedy**  
**College Football Preview**

NOON

**News**  
**Flintstone Kids**  
**Ally's Tales**  
**Movie: Margie**  
**Benson**  
**Rollergames**  
**America's Defense Monitor**  
**Gourmet Cooking**  
**Video Music Box**  
**Movie: Raid on Entebbe**  
**Movie: Star Trek**  
**Cutting Horses**  
**Flambers**  
**Movie: The Karate Kid Part II**  
**Movie: Things of the World**  
**Newsday**

12:10

**Movie: Five Card Stud**

12:30

**Kissy Fur**  
**Little David's Adventure**  
**South Africa Now**  
**Cuisine Rapide**  
**Inspector Gadget**  
**Movie: Fresh Horses**  
**From & Norak**

1:00

**Basketball: Arizona vs. Florida vs. LSU**  
**College Madness**  
**Entertainment This Week**  
**Arnulf**  
**Incredible Hulk**  
**GLD**  
**Fragrant Gourmet**  
**Parade Television**  
**Movie: This One for Dad**  
**Lavie**  
**Cherleading**  
**Movie: The World in 80 Days**

**Movie: Blackboard the Pirate**  
**Collector's Journal**  
**Newsday**

1:30

**Inside Video: This Week**  
**GLD**  
**Dinner at Julia's**  
**Movie: Just One of the Guys**  
**Heathcliff**  
**Tastes of the World**  
**Newsday Saturday**

2:00

**Basketball: Louisville vs. DePaul**  
**Movie: Captain Blood**  
**World Cup Skiing**  
**Chips**  
**Miracle Planet: The Heat Within**  
**Joy of Painting**  
**Secret Agent**  
**Hockey: Islanders vs. Pittsburgh**  
**Movie: In Harm's Way**  
**Special Delivery**  
**Basketball: Oklahoma State vs. Oklahoma**

2:30

**Movie: Greased Lightning**  
**Movie: Perry Mason: The Case of the Murdered Madam**  
**Movie: Pride and Prejudice**  
**America Coast to Coast**

2:30

**Art of William Alexander and Lowell Speers**  
**Short Films**  
**Style**

3:00

**Basketball: Syracuse vs. Georgetown**  
**Bowling**  
**Knight Rider**  
**Movie: The Shootist**  
**Nora: Race for the Moon**  
**Motorweek**  
**Movie: Teflon**  
**Movie: Play Misty for Me**  
**Women of Sports**  
**Movie: Treasure Island**  
**Discovery on the Go!**  
**On the Menu**

3:15

**AIDS: Everything You Need to Know**

3:30

**Red & Reel**  
**Youn Money**

4:00

**Golf: Senior Skins**  
**Movie: Crisis**  
**Motorweek '90**  
**Woodwright's Shop**  
**Sounds Brazilian**  
**Movie: Murphy's Romance**  
**You Can't Do That on Television**  
**Golf: Phoenix Open**  
**Basketball: Colorado vs. Missouri**  
**Biography: Humphrey**  
**Movie: Adventures in Babysitting**  
**Beyond 2000**

4:30

**Wide World of Sports**

**Home**  
**This Old House**  
**Snake Previews**  
**Out of Control**  
**Future Watch**

5:00

**Sports Saturday**  
**A-Team**  
**Movie: Iceman**  
**Tavlin's Gourmet**  
**Degeas Junior High**  
**Eye on Dance**  
**Movie: One Woman or Two**

**Basketball: La Salle vs. Fordham**

**Fighting**

**Movie: Shattered Spirits**

**John Wayne: The Duke Lives On**

**Mr. Wizard's World**

**Movie: Bar 21**

**Movie: Cabaret**

**Remin**

**Man From Uncle**

**Explore**

**Newsweek**

5:30

**Fragrant Gourmet**

**Doctor Who**

**Reggie Strong**

**Dennis the Menace**

**Newsday Saturday**

5:45

**Movie: Willow**

6:00

**Channel 2 the People**

**News**

**Three's Company**

**A-Team**

**New Yorker Workshop**

**Polish TV Network**

**Wrestling**

**Movie: Reno Williams: The Adventure Begins**

**Movie: The Sons of**

**Kate Elder**

**Hey Dude**

**Superbats**

**Basketball: Oregon State U. vs. UCLA**

**Life on Earth**

**Bugs Bunny & Pals**

**Sporting Life**

6:30

**News**

**Too Close for Comfort**

**Wild America**

**Hello Austria**

**Court Durbala**

**Outdoor Life**

**Pinnacle**

7:00

**John Madden's Super Bowl Special**

**News**

**Mama's Family**

**Family Ties**

**Kate and Allie**

**Star Trek**

**Nature: Cranes of the Grey Wind**

**Italian Programming**

**Case of the Mukkonee**

**Night Court**  
**New York Views**  
**It's a Lining**  
**Champion on Film: Gene Hackman**  
**Looney Tunes**  
**Super Bowl**  
**World of Survival**  
**Sports Saturday**

8:00

**Paradise**

**Cops**

**Mission: Impossible**

**On the Heritage Trail**

**Movie: Saving Shift**

**Television**

**National Geographic Special: Treasure From the Past**

**Mystery: Point**

**Movie: The White**

**Movie: The Big Red**

**One**

**Boxing: Nunn vs. Starling**

**Basketball: Villanova vs. Seton Hall**

**Movie: The Legend of Billie Jean**

**Basketball: St. John's vs. U. of Connecticut**

**Biography: John Glenn/Admiral Richard Byrd**

**Movie: Red Heat**

**Movie: An Force**

**Movie: Tourist Trap**

**Challenge**

**Primeres**

8:30

**Sister Kate**

**Totally Hidden Video**

**Basketball: N.J. Nets vs. Chicago Bulls**

**Mr. Ed**

9:00

**Super Bowl Saturday Night**

**Golden Girls**

**The Reporters**

**Movie: Christine**

**Movie: Elizabeth Taylor: An Intimate Portrait**

**American Experience: Wildcat: A Story of Texas Oil**

**Green Acres**

**Movie: Fresh Horses**

**Movie: NFL Dream Season**

**Movie: Christabel**

**Wings**

**Shoubiz Week**

9:30

**Empty Nest**

**Movie: The Image**

**(see review, pg. 61)**

**Car 54**

**This Week in Japan**

9:45

**Movie: License to Drive**

10:00

**Hunter**

**News**

**Between the Wars**

**Window on World TV**

**Lenny Henry Show**

**Sports Nightly**

**Saturday Night Live**

**Tennis: Australian Open**

**Sports Forum**

**Movie: Young Guns**

**Vietnam-The 10,000 Day War**

10:30

**Three's A Crowd**

**At the Movies**

**Movie: Smash-Up, the Story of a Woman**

**World at War Special**

**U.S. Olympic Club**

**On the TV**

**Hockey: Rangers vs. L.A. Kings**

10:45

**Movie: The Dawn Patrol**

11:00

**News**

**Comic Strip Live**

**Homeowners**

**World TV**

**Big World: Neville Brothers**

**Movie: Magma**

**Second City TV**

**Underground: An Urban Nightmare**

**At the Improv**

**TDC-TV**

**Catal Gang**

11:30

**Saturday Night Live**

**Movie: Streets of Gold**

**Freddy's Nightmares**

**Star Trek**

**Night Tracks**

**Movie: Answerdamned**

**My Three Sons**

**Sports Tonight**

**Wheel of Fortune**

12:15 a.m.

**Movie: Gimme and 'F'**

**Late Night America**

**Movie: Dogs in Space**

**Movie: Man for Sale**

**Arthur C. Clarke**

**Newsnight**

12:45 a.m.

**Movie: Where's Poppa?**

1:00 a.m.

**Movie: Showtime at the Apollo**

**Austin City Limits**

**The Edge**

**Movie: Boring**

**America Coast to Coast**

1:15 a.m.

**Runaway With the Rich and Famous**

**Movie: Positive 1.D.**

1:30 a.m.

2:00

**News**

**War of the Worlds**

**Movie: Red Heat**

**Movie: Taken 'I All Off**

1:45 a.m.

**Movie: Siskel & Ebert & the Movies**

**Entertainment This Week**

**Movie: Kinky**

2:00 a.m.  
**1** American Gladiators  
**2** Movie: Flat Toe  
**3** Lonesome Pine Specials  
**4** Crime Inc.

2:15 a.m.  
**1** Hyatt Allen Show  
**2** Movie: Maid to Order

2:30 a.m.  
**1** News  
**2** Wonderworks

2:45 a.m.  
**1** Movie: When Hell Was In Session  
**2** Night Tracks

3:00 a.m.  
**1** America's Top Ten  
**2** Hec Haw  
**3** Ring of Truth

3:15 a.m.  
**1** Travel and Adventure  
**2** Movie: Eleven Men and a Girl

3:30 a.m.  
**1** Weekend With Crook and Chase  
**2** Tales of the Darkside  
**3** Movie: Youngblood

3:45 a.m.  
**1** Movie: Montezuma's Lost Gold  
**2** Movie: The House of Seven Gables

## SUN., JAN. 28

8:00 a.m.  
**1** Sunday Edition With Jim Jones and Ed Koch  
**2** Positively Black  
**3** Sunday Mass

**4** Tempo  
**5** Bugs, Porky, and Friends  
**6** Minutes

**7** Mister Rogers  
**8** Seaside Street  
**9** Italian Programming  
**10** Flantations

**11** Babar  
**12** Kid's Court  
**13** Super Bowl Highlights

**14** Journey to Adventure  
**15** Popeye

9:30 a.m.  
**1** Visages  
**2** Thundercats

**3** Health Show  
**4** Lavette and Shirley  
**5** Shining Time Station  
**6** Jim Henson's Ghost of Christmas Eve

**7** Headlight  
**8** Wild World of the East  
**9** Movie: Mammy's Rhymes

10:00 a.m.  
**1** News  
**2** Sunday Today  
**3** Dennis the Menace

**4** Movie: Baker's Hawk  
**5** Jetsons  
**6** Good Times  
**7** Seaside Street  
**8** Ramona

**9** Brady Bunch  
**10** Movie: Vibes  
**11** Movie: Paint Your Wagon

**12** Looney Tunes  
**13** Movie: The Sunshine Boys  
**14** Movie: My Favorite Spy

**15** Bugs Bunny & Pals  
**16** Women of the World  
**17** Daywatch

1:30 a.m.  
**1** Bugs and Daffy  
**2** Benson

**3** Wonderworks  
**4** Andy Griffith  
**5** Nicky: Total Panic  
**6** Super Bowl Highlights

**7** Deaf Music  
**8** Your Money

10:00 a.m.  
**1** Wonderful World of Disney  
**2** Steamship Alley  
**3** Gimme a Break

**4** Wonderworks  
**5** Good News  
**6** Movie: Short Circuit 2

**7** Movie: Papa's Delicate Condition  
**8** American Medical Television

10:30 a.m.  
**1** Face the Nation  
**2** Meet the Press  
**3** Charles in Charge  
**4** Adam Smith's Money World

**5** Movie: Chrymme  
**6** Autumn  
**7** This Week in Sports  
**8** Newsmaker Sunday

11:00 a.m.  
**1** Wall Street Journal Report  
**2** M.L. Langhlin Group  
**3** Better Your Home  
**4** Business World

**5** Three Stooges  
**6** Incredible Hulk  
**7** Degassi Junior High  
**8** Wall Street Week

**9** Movie: Young Sherlock Holmes  
**10** Movie: Can't Buy My Love  
**11** Sports Reporters  
**12** Footsteps

11:30 a.m.  
**1** Olympic Winter Sports: Countdown to Albertville  
**2** News Forum  
**3** Home Show  
**4** This Week With David Bradley

**5** Degassi High  
**6** Washington Week in Review  
**7** Dennis the Menace  
**8** NFL Comedy  
**9** NFL Preview

NOON  
**1** Sportsweek  
**2** Wrestling  
**3** Movie: Brian's Song  
**4** Movie: One Touch of Venus

**5** Wild America  
**6** Disposable Cooks  
**7** Movie: Will Penny  
**8** Nicky: Star Trek

**9** Senior Pro Baseball  
**10** Movie: A Midsummer Night's Sex Comedy  
**11** Movie: To Catch a Thief

**12** Sporting Life  
**13** Newsday

12:15  
**1** Movie: Abbott and Costello in Hollywood

12:30  
**1** Basketball: Phoenix vs. Boston  
**2** News  
**3** Inside Albany  
**4** Inspector Gadget  
**5** Super Bowl Highlights

**6** Outdoor Life  
**7** Science & Technology Week

1:00  
**1** Basketball: Georgia Tech vs. Duke  
**2** Movie: That's Entertainment (Pt. 1)  
**3** Like It Is

**4** Cancun: New Jersey  
**5** Portrait: Vince Lombardi  
**6** Movie: Police Academy 3: Back in Training

**7** Hockey: Devils vs. Islanders  
**8** Lassie  
**9** Movie: Deadly Illusion

**10** Movie: The Long Hot Summer  
**11** Challenge  
**12** Newsday

1:30  
**1** Movie: The French Lieutenant's Woman  
**2** Inside Washington  
**3** Movie: Rio Grande  
**4** Headlight

**5** Movie: Chrymme  
**6** College Basketball  
**7** Movie: Harper

**8** Eyes on the Prize: Two Societies  
**9** All Creatures Great and Small  
**10** World Chronicle  
**11** Movie: Breakout  
**12** Special Delivery

**13** Golf: Phoenix Open  
**14** Short Stories  
**15** Movie: Twins  
**16** Movie: Hello Down There

**17** Beyond 2000  
**18** My Love  
**19** Sports Reporters  
**20** Footsteps

2:30  
**1** Ask Congress  
**2** Survival Series: Gentle Giants of the Pacific  
**3** Movie: Switching Channels  
**4** Conversation With Cassini

3:00  
**1** Super Bowl Today  
**2** Golf: Senior Skins  
**3** Harry's Cane  
**4** Dinner at Julia's  
**5** Television

**6** Night Night at the L.A. Forum  
**7** American Ballet Theatre in San Francisco  
**8** World Report

3:30  
**1** Madeleine Cooks  
**2** Andy Griffith Silver Anniversary Special  
**3** Movie: Rocket Gibraltar

3:45  
**1** Movie: Hard Times

4:00  
**1** Movie: That's Entertainment (Pt. 2)  
**2** Movie: Goodbye New York  
**3** My Secret Identity

**4** Movie: Doctor Zhivago  
**5** Great Chef of the West  
**6** Polish Television  
**7** You Can't Do That on Television

**8** State Agency  
**9** Comedy Spotlight: Jimmie Walker and Friends  
**10** Movie: Little Boy Lost

**11** Vietnam-The 10,000 Day War

4:30  
**1** Amsters: Today  
**2** Truqal Gourmet  
**3** Out of Control  
**4** Movie: Show

5:00  
**1** Super Bowl: San Francisco 49ers vs. Denver Broncos  
**2** Out of This World

**3** Lawrence Welk Show  
**4** Lion Clammy Report  
**5** Golden Honeymoon  
**6** Wrestling

**7** Wizard's World  
**8** Movie: Heartbreak Hotel  
**9** Skiing  
**10** Movie: Big Trouble in Little China

**11** Survival  
**12** Newsday

5:15  
**1** Movie: The Last Emperor

5:30  
**1** Bayliner World  
**2** New Lassie  
**3** Smithsonian World: Zoo  
**4** Movie: The Cargobogger

**5** Dennis the Menace  
**6** World War I  
**7** Hollywood Chronicles  
**8** Newsmaker Sunday

6:00  
**1** News  
**2** Movie: Peyton Place  
**3** Eleventh Hour Special  
**4** News

**5** Polish Sunday  
**6** Sinjonista: Charles Ives/Webern  
**7** Movie: Hey Dude  
**8** Muscle Magazine  
**9** Women's Lager

**10** Our Century: World War I  
**11** Portrait of America  
**12** Testament

**13** Sportweek

6:30  
**1** News  
**2** Cholesterol Quiz  
**3** Movers: A World of Ideas

**4** Thoroughbred Action  
**5** Count Duckula  
**6** Inside Business

7:00  
**1** Movie: Annie  
**2** Booker  
**3** Life Goes On  
**4** Truqal Gourmet

**5** Knowzone  
**6** National Audubon Society Special: Sharks  
**7** Family Album  
**8** Andy Griffith  
**9** Inspector Gadget

**10** Movie: Fresh Horses  
**11** Adventure  
**12** Africa

**13** Movie: Short Circuit 2

**14** Croustain  
**15** Movie: Trapped  
**16** Nature of Things  
**17** Newsday

7:30  
**1** This Old House  
**2** Make Yourself at Home  
**3** Looney Tunes  
**4** Sports Sunday

8:00  
**1** Jim Gallan  
**2** America's Most Wanted  
**3** Love With a Twist  
**4** Star Search

**5** Nature: Beyond Timbaktu

**6** This Old House  
**7** Miracle Planet  
**8** Movie: Alfredo, Alfredo  
**9** Movie: Vibes

**10** Hockey: Devils vs. Islanders  
**11** Movie: The Seventh Son  
**12** Karate

**13** Around the World in 80 Days  
**14** Movie: Sweethearts  
**15** Discovery Sunday  
**16** Primercus

8:30  
**1** Sister Kate  
**2** The Simpsons  
**3** Hometown  
**4** Mr. Ed

**5** Wildlife of North America

9:00  
**1** Movie: Spies Like Us  
**2** Married... With Children  
**3** Movie: Star Trek III: The Search for Spock

**4** Masterpiece Theater: After the War, Rise and Fall  
**5** Nature: Beyond Timbaktu

**6** National Geographic Special: Those Wonderful Dogs  
**7** National Geographic Explorer

**8** Green Acres  
**9** Movie: Can't Buy Me Love  
**10** Boxing: Sweet Science

**11** Top Rank Boxing  
**12** Silas Marner  
**13** Movie: Mississippi Burning

**14** Discovery Sunday  
**15** Week in Review

9:30  
**1** Movie: Grand Slam  
**2** Car 54  
**3** Bowling

10:00  
**1** Tracy Ullman  
**2** CNN News  
**3** Jesse Norman Sings Carmen

**4** Mystery! Point  
**5** Masterpiece Theater: After the War

**6** The Sleeping Beauty  
**7** First & Ten  
**8** Movie: The Running Man

**9** Saturday Night Live  
**10** Wrestling

10:30  
**1** Barry Shandling  
**2** Benny Hill  
**3** Dunne and Friends  
**4** Sports: Nightly

**5** Movie: Police Academy 3: Back in Training  
**6** Second City TV  
**7** Movie: Maylating

11:00  
**1** News  
**2** Arsene Hall  
**3** Cheers

**4** Channel Crossings: Butterflies  
**5** Carobok of Sherlock Holmes

**6** Korean Programming  
**7** Future Watch  
**8** Laugh In

**9** Movie: House of Games  
**10** NFL Primetime

**11** Caroline's Comedy Hour  
**12** Jonathan Winters  
**13** Wings  
**14** Inside Business

11:30  
**1** News  
**2** Sports Machine  
**3** Sports  
**4** Movie: Seizure

**5** Star Trek  
**6** Masterpiece Theater: After the War, Rise and Fall  
**7** My Three Sons  
**8** Sports Tonight

11:45  
**1** Sports Update  
**2** Movie: Heavy Metal

MIDNIGHT  
**1** Quincy, M.E.  
**2** Night Music  
**3** Kojak

**4** Channel Crossings  
**5** Movie: Stars and Stripes

**6** NFL's Greatest Moments  
**7** Discovery Sunday  
**8** World Report

12:10 a.m.  
**1** Movie: The Keep

12:30 a.m.  
**1** Play the 13th  
**2** Tying Times  
**3** Champion on Film  
**4** Gene Hackman

1:00 a.m.  
**1** Inport  
**2** Tuff Trax  
**3** Late Night America With Dennis Wholey

**4** Movie: Tracks  
**5** Love After Marriage  
**6** Movie: 1 Dollars

**7** NFL's Greatest Moments  
**8** Discovery Sunday

1:15 a.m.  
**1** Movie: Riders of the Storm

**2** Movie: The Devil's Brother

1:30 a.m.  
**1** Crime Stoppers 800  
**2** News  
**3** War of the Worlds

1:45 a.m.  
**1** Movie: 633 Squadron  
**2** Movie: Hamburger: The Motion Picture  
**3** Movie: Blue City

2:00 a.m.  
**1** News  
**2** Missing/Reward  
**3** NFL Primetime

2:30 a.m.  
**1** Smash Hits  
**2** Hec Haw

2:50 a.m.  
**1** Movie: The Next Man

3:00 a.m.  
**1** Positively Black  
**2** Home Shopping Spec  
**3** History of Dicing

**4** Movie: Two Mules for Sister Sara  
**5** Movie: He's My Girl

**6** Movie: Into the Fire  
**7** Movie: Nothing But Trouble

4:00 a.m.  
**1** East Side Kids  
**2** Medical Center

# TOWN AND COUNTRY PROPERTIES

## APARTMENT Manhattan

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2,100' Loft

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70's East

4 1/2 Rms

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Greenwich Village

2,400 SQ FT

## Huge TH Duplex

Rare 3 BR, 2 1/2 bth, w/private garden & deck. Dramatic 20' ceiling, WBF, original stained glass, great built-ins, cook's kit, Garland Range. Relocating owner.

(h) 212-633-1817 Carol Brennan 925-6700

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Exclusive

3 1/2 Rms

## Sutton - Charming 3 1/2

All south w/some River view. Lrg dining area. 1 1/2 bths, elevator main & doorman, exc closets. Reduced to \$300,000. Hi flr

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New York Health and Fitness is a weekly feature. Rates effective with the January 2, 1989 issue: \$43.68 per line, one-time ad; \$38.22 per line, four consecutive ads; \$33.28 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is included in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add \$20.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with AMEX, MC or V.I. Health and Fitness Section, Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906. 212-971-3155. Contact Gary Fratalone for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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New York Interiors is a weekly feature. Rates effective with the January 8, 1990 issue: \$43.68 per line, one-time ad; \$38.22 per line, four consecutive ads; \$33.28 per line, seven consecutive ads. 36 characters equal 1 line. The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Display Classified ads are available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Interiors Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Call Lisa London at 212-971-3155 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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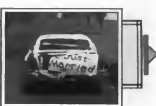


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# STRICTLY PERSONALS

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**Hunk Golden - Where's A You?**—If you are a man, late 20's-30's, absolutely gorgeous, intelligent, caring, sincere, and enjoy moonlight walks on sandy white beaches, then this thirtysomething Hawaiian beauty is for you. Bio/phone/photo. NYM V456

**Herpes—Spunky, vivacious and extremely attractive.** Tall, thin, fit, 29, Jewish, with a zest for life and a sense of adventure. You are a tall, fit guy, 28-36, a successful Manhattanite with a great sense of humor, who enjoys black tie and blue jeans, uptown and downtown, fine dining and cooking at home. You are fed up with the singles scene and are looking for a lasting relationship. If you are intimidated by sophistication and wit, then read on, but if you are intrigued, respond with a note and photo. NYM S239

**Attractive, Successful Businesswoman—**Financially secure, 43, 5'6", shapely, with no children, of Latin-American descent, traditional values. Loves theater, movies, dancing and travel. Looking for a gentleman, 45-55, 5'10" and over, successful professional with similar background. Photo/note/phone number. NYM V457

**CEO - GQ Type—35, 6', blue-eyed, well-built, secure, sharp-witted and kind.** Desires to love a slender woman of striking physical beauty and engaging cerebral substance. 25-35. No response without photo - will gladly exchange. NYM S149

**If You're A Pretty, Enthusiastic—Woman** - who likes offbeat films, France, reading, music from Puccini to The Clash, thinking, walking, Mario for President, the Sunday Times with coffee and laughing, then let's get together! I'm 29, 5'10", Harvard educated. Photo and note, please. NYM V460

**A Closet Romantic—Will you open the door?** Adorable man, 32, with MD and PhD, warm, funny, athletic, adventurous, eclectic. Seeks woman of substance to evolve with through friendship, love, marriage, babies and grandbabies. Photo helpful. NYM S259

**A Good Man—Biologically excellent, intellectually adroit entrepreneur/investor, humanist, 42, searching for bright, attractive, assured woman under 40, for warm companionship.** Send letter, photo and note, please. NYM V329

**Southeast Asian/Oriental Princess—**Desired by Jewish American prince, 40, who wishes to pamper you with tenderness, love and romance. He likes swimming and sailing, dining, dancing and cuddling. If you need or desire an urbane, sophisticated, highly articulate, athletic, affectionate gentleman, send a note with recent photo and phone to: NYM S283

**Wanted—Actress/model/singer, very attractive, 23-32, who appreciates the arts, by handsome and slim music producer, 30's, financially and emotionally secure.** Note/phone/photo a must. NYM G707

**Terrific Skier To Share—Breathtaking mountain peaks, exhilarating downhill runs, flaming embers at nightfall - and more.** Be a highly successful professional man, 6' plus, 40's, with boyish good looks and ready for commitment. You will uncover your match - an accomplished professional of 5'5", 40's, very curly, attractive and romantic, with many intellectual and cultural pursuits. Adventurous? Let's explore! Letter/phone/photo. NYM S264

**Renaissance Mensch—Handsome, athletic, young 42, MD, cultured, joyful, open.** Seeks analyzed, attractive woman, IQ greater than weight, for friendship/love. Photo please. NYM S269

**Sensuous Beauty—40, slim, looking to settle down with strong, sensitive, wonderful man.** Bio/photo important. NYM S274

**Elegant, Cultivated, Good-Looking—Successful (Wall Street), offbeat, usually sane woman, needs to be rescued from the current men in her life - one decorator, two carpenters, several electricians and an assortment of painters and paperhangers.** Would love a night out or longer with a sympathetic, playful but solid man of 50 or so - preferably not in construction. Photo, etc. NYM V465

**Share Endless Love!—With an insatiably romantic, dynamic surgeon with great looks, zest for life, supportive, Jewish, athletic, 30's, tall, ready to say the 'M' word with a sincere, bright, beautiful lady under 35.** Photo required. NYM V466

**Dull, Boring, Unstable NY/NJ Woman—(31-year-old).** Seeks dramatically different male. Photo (stick figure okay). Note/phone. NYM V434

**Successful Attorney—46, tall - seeks woman with varied interests, for serious relationship.** NYM S230

**Blue-Eyed Beauty—Long legs and brains to match - 28, 5'10", seeks handsome, intelligent, caring guy, 6', 28-35, for lead in romantic comedy.** Plot thickens around skiing, travel, movies and blue corn chips. Guy with heart of gold gets girl. Photo/note/phone. NYM F237

**Let's Do It—Petite Jewish professor, 42, seeks man over 39 to share long week-end and home-cooked meals with Cole Porter and Bach.** NYM S260

**Sophisticated Brunette—42, seeking a man to share mutual warmth, intelligence, success and a love of life's simple pleasures - such as sun-filled mornings, home-cooked meals, the outdoors and a lasting relationship.** Photo/note/phone. NYM S224

**I Want To Love You—And treat you right.** Handsome attorney, 30, 5'3", warm and honest - seeks white or Asian woman to be my princess. RSVP. NYM S261

**Executive Chef Wanted—50's, CT/Westchester, whose recipe for life is flavored with humor. Professional, gall, 50's, seasoned well - but not overcooked - seeks man experienced in honesty, stability, dreams and goals. Philosophy more important than photo.** Note please. NYM S281

**Gorgeous Graphic Designer—Jewish/Green-eyed, slim, sensuous, sensitive brunette, 28, with a fantastic sense of humor—would like to meet her male match (30's).** Photo please. NYM S231

**Traditional Values—56 year, pretty, shy Jewish brunette, 26 - honest, romantic and vibrant - seeks expressive, loving, confident partner to share the 90's and beyond.** NYM V459

**Sexy, Blond, High Fashion—Model-type female, 44, with a zest for laughter and fun - seeks energetic, quality man, 36-46, with diverse interests, for open friendship.** Photo. NYM S236

**Dark-Haired, Slim, Pretty—Professional woman, 39, enjoys fine living and meaningful relating. Seeks comparable man.** Photo and note. NYM S240

**NEW!**  
Address Your Response This Way:

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---2

New York Magazine,  
**P.O. Box 4600**  
New York, NY 10163-4600

**New To NY—Very pretty California woman seeking 33-45-year-old (5'9" plus), relationship-oriented man—as successful as you are sensual—You love the smell of sports and the sweetness of romance, you sing the Stones in the shower and read the Wall Street Journal over morning coffee. I am zany, 57", slender and Jewish.** Photo appreciated. NYM S241

**Big Brown Eyes, Warm-Hearted—Single professional female, 34, considerate, attractive, with sense of humor and traditional values.** Enjoys outdoor activities, biking, skiing, the beach, travel and theater. Seeking single, Christian professional male, 30-42, who is honest, confident and loyal and loves laughter and good friends. Open to serious relationship. Note/phone/photo. NYM S207

**Attractive Professional Male—28, Jewish, with diverse tastes in food, music and the arts. Seeks a sweet, shapely, caring female with a good sense of humor, ready for a relationship full of intimacy, excitement and fun.** Send photo/photo. NYM V421

**Shapely NYC Widow—Published writer, youthful, attractive, romantic. Seeks balanced man, 5'8" up, 60 up, steady income and up and on the up-and-up.** NYM F229

**I Dream About You—Opened the door and you were here—good-looking, well-groomed, about 5'11", 60-65, sense of humor, laughing eyes, intelligent, kind, understanding, physically and mentally active.** This beautiful, blue-eyed female is waiting for you. NYM S242

**Enlightened Being Wanted—Full-figured, mature, beautiful black woman seeks spiritual man, 35-65 - dining, dancing, quiet times.** Letter/phone. NYM V346



Susan  
Wallace,  
President

# THE DATING GAME

## Are you playing it smart?

I'm Susan Wallace, president of People Resources, New York's most prominent private club for singles. The chart I'm presenting below gives you pertinent information about what's going on in the singles scene. Information that may help you with your social life. Information not available anywhere else.

- Two key ingredients in rewarding relationships are chemistry and compatibility.
- When you have access to a large quantity of quality people, you increase your choices and chances for rewarding relationships.
- Busy people don't have time or money to waste. Most avenues available for single people to meet one another fail in delivering the above. Let's find out why.

	<b>Singles Using Own Resources</b>	<b>Personal Ads</b>	<b>Matchmaking</b>	<b>PEOPLE RESOURCES</b>
<b>Quantity of Available Singles</b>	<b>Limited</b> Depends on the circle you travel in. Are they single? Are they available? Can you approach them? Can they approach you?	<b>Uncertain</b> Good writers or professional ad people do well. You could pay someone to write an ad for you!	<b>Limited</b> Membership is limited to those seeking "The One and Only" and who assume someone else knows better what they like than they do themselves.	<b>The Highest</b> The highest quality of singles available in the New York City area.
<b>Quantity of Available Singles</b>	<b>Limited</b> How much exposure can you get on your own? Don't you see a lot of the same faces over and over again?	<b>Limited</b> You are exposed to people who read and respond to your ad. Or you respond to an ad that interests you.	<b>Poor</b> Access is limited to those chosen by the matchmaker. The choice is not yours.	<b>The Largest</b> The largest quantity of singles available in the New York City area.
<b>Ability to Deliver Chemistry</b>	<b>Great</b> You know exactly what turns you on. Is it mutual? Has it gotten you into trouble in the past?	<b>Poor</b> If photo gets reply, shouldn't you ask how recent the photo is?	<b>Poor</b> Explain chemistry to someone else? How can they possibly know what chemistry is for you? Or match you accordingly?	<b>Great</b> You choose the person you want to meet.
<b>Ability to Deliver Compatibility</b>	<b>Poor</b> We don't know about compatibility when we first meet. Chemistry takes over. Later we find we're incompatible.	<b>Poor</b> Who can tell with all the abbreviations?	<b>Limited</b> How do you explain compatibility? Can anyone else know who is compatible with you?	<b>It Works</b> You choose the person you want to meet.
<b>Time Effective</b>	<b>Haphazard</b> Are you achieving what you want in the limited time you have for your social life.	<b>Poor</b> How many one hour phone and coffee dates for screening do you need?	<b>Poor</b> Only when the match-maker is working for you. And they don't fill out time sheets.	<b>Time Saving</b> Our system is proven to work for you. You don't waste time.
<b>Cost Effective</b>	<b>Haphazard</b> How much money have you spent on socializing that wasn't fun and dating that went nowhere?	<b>Poor</b> Can be a lot of money considering you only get a one time exposure.	<b>Poor</b> Could be astronomical. Cost per person depends solely on how many people the matchmaker chooses for you.	<b>Affordable</b> The best is to be "single" for a long time.

People Resources delivers what no other avenue for singles can provide. Our unique system allows them to choose that combination of chemistry and compatibility that makes for rewarding relationships. They choose from an abundance of quality singles in the most time and cost effective manner available.

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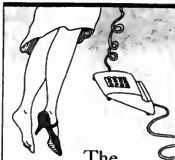
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## 212-ROMANCE

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**Shapely, 115, 5'5", Brainy Beauty**—35, seeks sexy, serious, marriageable male with advanced degree. Photo. NYM G708

**Veterinarian Sought**—By beautiful, educated woman, 36, for friendship and more. NYM S169

**Beautiful Blond Woman**—Professional—seeks warm, successful male, 40's-early 50's, for real relationship. NYM S247

**Intense Brown Eyes**—Long silky hair, slender, attractive Jewish woman (30's), affectionate and fun-loving. Seeks male counterpart for a special relationship. NYM V448

**Exciting, Personable, Spiritual**—Intellectual PhD, Jewish male, 39 - seeks very attractive, slim, feminine, aware, spiritually-oriented woman. Photo appreciated. NYM S251

**Beautiful Blue-Eyed Female Attorney**—Bright, energetic, slim and sophisticated. Enjoys tennis, skiing, exotic travels and the arts. Seeks intellectual, articulate, good-humored and successful Jewish male (30-35) for serious relationship. Photo/note. NYM S252

**Petite, Perky, 5'0 1/2**—Queens lady looking for personable, intelligent man with sense of humor to share life, love and the pursuit of happiness. NYM S254

**Not The Usual**—Adventurous, accomplished, sensitive, world-traveled professional man of substance and experience - seeks tall, female kindred spirit, 40-45, for serious relationship. Photo please. NYM S255

**Looking For A Partner**—To share in the fun and absurdities of life as well as the more serious moments. I'm a warm, pretty psychologist - 40, Jewish, slim - who loves running, biking, movies and lots more. I've got a lot to give. If you do too, please write. NYM S256

**I Dream Of A Wedding In June**—And seek a mench for the groom. If you are a kindhearted, intelligent, playful Jewish male, 33-45, with a good sense of humor and want a best friend/lover, you can stop searching. I am an attractive, warm, playful, professional Jewish female, mid 30's, who enjoys long talks, walks and wishes to share heart and hearth. Note appreciated. NYM V463

**Super-Looking Blond**—Successful, slim, 44, seeks NYC man, 40-55, NYM F239

**Lively Old Man**—Healthy widower - enjoys running, hiking, swimming, reading - year for young lady friend in 40's - prefer tall and slender - I'm 6'1", 185 and trim. NYM S262

**A Vibrant NYC Widow**—Career woman, young 60, 5'7", zaffig, sincere, sense of humor, likes basketball, ballet, etc. Looking for mench. NYM F234

**Ambitious Manhattanite**—44, 5'10", 185. Likes fine dining, repartee. Seeks very pretty Christian lady, 32-36, nonsmoker, 5'6" and up a plus. NYM V326

**Bogle**—Great face, lean, fit body, psycho-analytic mind, romantic heart, 40, seeks his Bacall with sensitivity, beauty, style and depth, 25-31. To have and to keep. Here's lookin' for you, kid. Note/photo/phone. NYM F244

**Warm, Energetic Professional**—36, attractive, fit - enjoys skiing, biking, travel. Seeks easygoing, insightful, bright, active professional man, 35-45, who's caring, fun, witty. Note/photo/phone. NYM S265

**Uncommonly Modest Male**—Handsome, sensitive, accomplished. LI PhD. Young 41, trim and athletic. Seeking very pretty, energetic and educated female, 27-36. Note/photo please. NYM S270

**Handsome, Romantic, Fun-Loving**—Harvard lawyer, 29, 5'10", dark hair, seeks terrific lady. Photo. NYM F246

**Low-Key, Sensitive, Educated**—Jewish man, 55, solvent - seeks woman, 5'10" plus, 30 plus, strong. NYM S273

**I Want To Slow Dance**—In the still of the night and end the day holding you tight. 44-year-old Westchester woman, dazzling blue-eyed blond filled with passion and smiles, seeks intelligent man with great sense of humor. Come be my partner. Photo and note. NYM B042

**Playful, Sensitive, Funny**—Very pretty 37-year-old MD who loves snorkeling and sings off-key - seeks smart, kind guy who loves to laugh (but can be serious too), Jewish, 37-49. NYM B044

**Man Wants Children**—50, healthy, trim, good-looking, warm, creative, successful. Seeks woman who has or wants to have children. Mid 30's-early 40's. No smokers. NYM V436

**Gay Femme Fatale**—White, 40, slim, attractive professional, nonsmoker. Seeks same. Note/photo. NYM V437

**Vivacious, Tall, Slim, Feminine**—Pretty, white Jewish female, early 50's, business exec. Love outdoors, sports, cultured, dancing, creative business or professional, Jewish male, 58-65, to share happy, loving, caring relationship. NYM V035

**Dynamic Designing Woman**—Architect, 36, Jewish, attractive, fit and fun. Seeks trim, successful, professional, nonsmoking man, 30-46, for lasting relationship. Note/photo/phone. NYM S217

**Smart And Sexy**—Long-legged lady, 33, 5'9", successful, funny and feisty, with traditional values, seeks confident and sincere man who enjoys great food and theater and can spot a good thing when he sees it. NYM F235

**Successful, Considerate Man**—Who is Ivy educated, well-traveled, warm and affectionate - seeks tall, slim, nonsmoking, athletic, 35-45, WASP woman to share the joys of life in NYC (weekdays) and CT (weekends). Send photo and note. NYM S276

**Parisian**—32, MD, Jewish, recently in Manhattan. Seeks educated woman under 32, who loves NYC, for romance and improvisation. NYM S279

**Beautiful, Bright, Slender**—Professional female of Israeli background. Passionate soul, adventurous spirit, wide range of interests, especially in the arts, 42. Seeks warm, sensitive, intelligent, attractive male, 40's-50's, with a lust for life - for friendship and possibly a loving, fun-filled relationship. Photo/letter. NYM V435

**Delicate, Refined, Auburn-Haired**—Blue-eyed, classically beautiful woman, 38, slim, sweet, petite. Enjoys great outdoors (running, photography, serenity of nature) as well as the arts (film, galleries, theater). Seeks attractive, active, intelligent, warm, successful, emotionally mature and open Jewish man, 37-47, with a good sense of humor - for truly happy, loving future together. Note/photo. NYM S180

**Caring, Unpretentious Attorney**—47, 5'9", 150 lbs - desires friendship leading to lasting relationship. Seeks slim, attractive, white, college-educated, honest, down-to-earth woman, 35-40. Religion unimportant. Letter/photo. NYM S245

**Bon Vivant Gentleman**—60's - seeks pretty, intelligent woman, 50-55, for theater, fine dining, etc. - commitment. Photo please. NYM S277

**Part-Time Groundup**—Tall, attractive scientist, Stanford Ph.D. (a former Ivy League professor who has apparently somehow become the CEO of a \$400 million investment bank), sensitive, honest, Jewish, and 38 (but retaining a childlike fascination with the way the world works), seeks very smart, very witty, very kind, very attractive, very real person of the female variety, 25-33. Photo and phone to NYM B024.

**Handsome Christian Businessman**—Attorney, 6'1", accomplished, successful, athletic, energetic gentleman with humor, charm and passion - seeks bright, tall, 10', in her 20's - a sensitive, well-balanced lady, open for romance/commitment. Photo and phone exchanged. NYM V420

**Blond And Beautiful**—5'6", 40's, slender, educated, athletic, loving and huggable. Seeks tall, trim, established Jewish man, 45-55, with sense of humor, for close, loving relationship. Nonsmoker. NYM F250

**Confident Man**—A listener and a talker. fit and fun. I hope you are up and smart and fit and fun, too. Age 45-55. Photo please. NYM S278

**Jewish Female**—30, intelligent, sexy, kind, loving, passionate, genuine, playful, wise, creative, "go-getter". Enjoys dancing, music, film, art. Seeks male soul mate, capable of great commitment and devotion and desirous of warm, enriching family/social life. Bio/photo. NYM S280

**Very Pretty, Witty And Wise**—48, 5'4", elegant, loving and a good friend, fond of music, art, steak, learning, fun and romance. Seeks a good-natured, educated, trim Jewish man up to 58. NYM V462

**I Am Seeking A Relationship**—With a lady. I prefer someone tall, under 42. Race, religion, profession, financial status and activities irrelevant. The key factor is that there should be physical attraction and compatibility in our chemistry and personal idiosyncracies. I am 5 1/2 decades old, 5'7", bald and slim. I consider myself an apprentice of all subjects. I do not pursue any activity with a compulsion. So far it sounds pretty gloomy. On the bright side, you may be assured that my stature and personality would shine at all levels of society. Photo a must. NYM S199

**Westport, Connecticut Man**—Also has New York residence. Tall, handsome, successful. Likes far-off travel but also nights before the fireplace. Down-to-earth but can mix with doers. Would like to meet a slim woman in her mid to late 30's, who is interested in a serious relationship. Please write with photo and phone number. NYM V432

## Are You Living The Good Life All Alone?

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.



*Denise Winston*

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## ASSORTMENTS

Where, Oh Where—Have all the good men gone? Isn't anyone ready for a real woman? Me: highly successful businesswoman in my 40's, 6' tall, have green eyes and long lean legs. You: highly educated, successful businessman, 6' or taller, late 40's-early 50's, humorous and fun-loving but serious when need be. You're athletic, romantic, adventurous and spontaneous. You love life in NY even when it's at its craziest. You're comfortable dining out or dining home, walking through the park or conversing over the phone. I'd appreciate a photo but a note I require. Let's get together this winter in a place warmed by fire. NYM B035

Lovely, Leggy, Loyal Lady—41, warm and adventuresome, seeks tender, considerate man who values playing and being together as well as his professional life. Personal note. NYM V464

My Hungarian Mother Says I'm Pretty—But my PhD prices me out of the husband market. Successful journalist, 42, seeks single man, 40-50, who finds brains and beauty a priceless combination. NYM V423

I Like Jazz—Skiing the Rockies, cruising the Greek isles and running in Central Park. Need a pretty lady (40-50, under 5'8") to help me find other things to like. Photo please. NYM S200

First-Time Ad—Very attractive, vivacious female MD, 26 - seeks intelligent, sincere, fun-loving, nonsmoking Christian male. Note/photo/phone please. NYM S203

Dynamic, Multifaceted Male—39, is seeking an attractive, unpretentious, high-spirited, erudite, earthy yet elegant female, 25-35, who has an optimistic outlook on life. I'm fun-loving, attractive, 5'9", slim, well-read, introspective, sensitive, emotionally and financially secure. I enjoy people, traveling, concerts, tennis, fine dining and stimulating conversation. Bio/photo/recent photo. NYM S205

Like A Fine Wine—50 is a superb year! Woman of many charms and talents, former model with a flair for simple elegance - seeks a successful, fun-loving, erudite man for a meaningful relationship. Photo note/phone. NYM S215

Sexy Young Grandmother-To-Be—Educated, loving, attractive, sense of humor. Loves swimming, travel, cultural activities, dining out, good conversation and my two grown children. Wish to share my life with a man, 50's-60's, of similar interests, bright, dynamic, successful, with the means and desire to travel, romantic and caring and not afraid of commitment. NYM V438

Slim, Personable, Single Jewish Male—5'10", disease-free, with no bad habits. Seeking attractive single female, 28-32. Note, phone, current photo a must. NY/NY only. NYM V433

No Plain Jane—Tall, 5'8", slender, smart, Jewish, beautiful brunette, 31 - seeks tall, handsome, intelligent Jewish male, 29-36, with good sense of humor, to swing through life together. Tarzan need not apply. Photo appreciated. NYM S206

They Say I've Got A Better Chance—Of getting hit by lightning than meeting you - but then, I've always been one in a million. Sexy Jewish grandma, 59, seeks male counterpart. Loves tennis, dancing, romance, maybe you. Riverdale. Picture preferred. NYM S227

### Relationship Dynamics

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Make New Friends—Exclusive Social Club Accepts New Members. If you are 35 & over, call Grand Friends 212-772-8306.

Mature, Single Gentleman—Needs ski partner for fun-filled week in Utah, early March. Phone/note. NYM S072

Professionals Program: Catholic Singles Matching Club—MDs, JDs, PhDs, etc. NY/LI/Weatch 212-565-1744; 212-865-1000

Get Your Message Across In ASSORTMENTS NEW YORK Magazine's Weekly Bulletin Board. Call 212-971-3155 for details.

Would Like To Be A Team Player—With someone - but not sure if this ad is the way to go about it. Female, 32, who would like to become a partner with a nice, decent fellow in marriage, someday. Essential that we are able to communicate our feelings, thoughts and anything that's important in developing a good relationship with each other. Not into drugs or smoking, but social drinking is fine. I stand about 5'5" and exercise regularly. I've been told that I'm intelligent, have a warm and lively personality and am attractive. Also, I'm of Chinese descent. If you can laugh about life and yourself, then please tell me who you are. NYM S219

Gregarious 31-Year-Old—Successful Jewish businesswoman, both pretty and sexy - loves cooking and decorating. Wants a successful man looking for a partner in life. Photo/note. NYM S211

Magnificent Montreal Migrant—5'9", Jewish, slim, chic, tennis, arts, theater - seeks single wacky someone, 39-50, to hug in New York, Beijing and Gstaad. Photo, letter and phone. NYM H188

Bright, Beautiful Redhead—With everything but right man. Successful, wit Jewish professional, 49, 5'10", trim, cultured and traveled. Seek nonsmoking, classy, emotionally available male counterpart for fun, friendship and future. NYM V467

Attractive Professional, 44—Petite, slim brunette seeks nice man for keeps - family minded. Nassau/LI. Photo/note. NYM V442

Modern Orthodox Florida Lady Seeks—(As I am) - honorable, educated, nonsmoking, loving, trim mensh for active, happy life, 55-65. NYM S225

Let's Get Lost Together—On the deep blue sea. Adventurous maverick, midwest man, 36, lanky 6'1", wants two nonsmoking women, 21-36, as crew/soul mates, for sailboat world cruise. NYM V458

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I'm searching for a special girl/She isn't the oyster with the pearl/My search, I admit, has been quite tough/For I seek a diamond in the rough/She wants the better things in life/And ultimately to be a wife/Sensitive, attractive, romantic and kind/Make this lady's special find/About 35, she's both shapely and thin/Her future's important, not where she's been/She's very affectionate, around 5'5"/She laughs, doesn't smoke, is really alive/Does such a Jewish woman exist?/Or is the above just all a myth?/Assuming this lady is no imitation/And not a figment of my imagination/ I have an offer for you to pursue/Do you accept or do you refuse?/I'm extremely successful and that's no rumor/ I also possess a great sense of humor/Handsome, intelligent, about 5'9"/I truly am 'one-of-a-kind'/I've experienced marriage and admitted/It's an institution into which I fit/I'm sensitive, honest and quick on my feet/Anxiously awaiting the day that we meet/So if you possess the ingredients above/Want and know the true meaning of love/Send photo, phone and a personal note/To NYM V443, you'll be happy you wrote.

Alice In Wonderland—If you are prepared for exotic travel, glamour and above all spontaneity - and your wildest dreams include a 30-year-old, eccentric, exceptionally handsome, 6'2", sandy-haired CEO (entrepreneurial guru) of major advertising and entertainment conglomerate - I'm ready to meet my female counterpart. If looks and appearance stimulate your first impression and you are 20-30, totally fit, tall, sexy and free-spirited, send note and photo. NYM B056

Happy, Friendly, 38-Year-Old—Jewish professional woman, 5'8", shapely, beautiful, seeks warm, loving Jewish gentleman, 37-47 - prefer nonsmoking man, Queens/LI. Photo appreciated. NYM V447

Professional Male, PhD—Catholic, never married, 44, 5'3", new to Greenwich, CT - likes art, books, conversation - seeks classy, down-to-earth lady, 20's-30's, for love, marriage, children. NYM V446

LI Professional Exec—Seven years single, traditional Jewish male, mid 40's, seeking someone capable of commitment. Send bio/photo a must. NYM S229

Wanted - Nice Jewish Guy—By very pretty, professional Jewish woman - 34, 5'3", who likes sci-fi, theater, flowers and wine. Photo, please. NYM F151

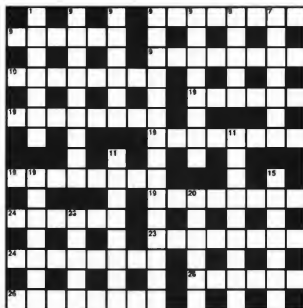
Attractive Female, 28—Seeks handsome man, 28-34. Interested in sharing all the fun things in life! Enjoy sports, movies, theater and walks. Nonsmoker/no drugs. Note/photo/phone. NYM V470

Very Pretty Professional Woman—With all the right spices - sensuality, intelligence and wit. Seeks male counterpart, 35-50, who is sane, fun, honest and who can ignite my brain for starters. Photo please. NYM V469

# 'SUNDAY TIMES' OF LONDON CROSSWORD

## ACROSS

- 4 This may amount to nine if it is not limited. (8)
- 8 Cash to convert. (6)
- 9 Hunt out dry clothing — English sort of weather! (8)
- 10 The main rod used for fish. (3-5)
- 11 Cavalryman goes to fish a river. (6)
- 12 Winner, with first class backing, falls. (8)
- 13 Stretch of rough glen to the north. (8)
- 16 Diagnose trouble here. (3, 5)
- 19 Made a present of something to secure a door and something to prise it open. (8)
- 21 Crosses with no religious significance. (6)
- 23 Speculation about male politicians. (8)
- 24 Pisses? (8)
- 25 Girl from the East, socially acceptable and fastidious. (6)
- 26 It's a crime out east to deploy this weapon. (6)



## DOWN

- 1 Heroic Everest leader gets confused parting instruction. (7)
- 2 Not noticed so got no marks. (9)
- 3 Fear he must leave the miscalculation. (6)
- 4 Nude cavorting in the hotel? Great! (2, 3, 10)
- 5 Red port. (8)
- 6 Not tired, posing? (5)
- 7 Create confusion right inside bank. (7)
- 14 As a career, might suit a lot of people. (9)
- 15 Banker by lucky chance in right type of clothing. (3-5)
- 17 One who, like me, takes less than a second to finish. (7)
- 18 Distress call from companion buried by landslide. (7)
- 20 Witness sending sig to jug. (6)
- 22 Go off — and brandy's upset. (5)

# 'THIS IS ECOLOGY?': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

## ACROSS

- 1 Import tax
- 7 Wide of the mark
- 10 Forage housing
- 14 Jason's vessel
- 18 Author Wylie
- 19 Theda's colleague
- 21 Preside at a tea
- 22 Tony the puppeteer
- 23 Alicia of ballet
- 24 Care of the gums?
- 27 Tool set
- 28 Move sneakily
- 30 Assuage
- 31 Employ rhetoric
- 32 Reformer Jacob
- 33 MMVI halved
- 34 Certain Yugoslav
- 35 Keeping things dirty?
- 41 Take an oath
- 43 Personnel
- 44 Promissory or grace
- 45 Practice piece
- 46 Ship's parking place
- 47 Cosmetics
- 49 Bath step-on
- 50 Lennon's lady
- 51 Mollycoddled boy
- 52 Hall of Fame name
- 53 Actress Burstyn
- 55 Birthday mailing
- 57 Need a doctor
- 58 Before choo or chief
- 59 Vientiane citizen
- 60 Go like a rocket
- 62 Has esteem for
- 67 S. Grant's opponent
- 69 Family-rated plane entertainment?
- 72 Do a post-office job
- 73 Bakery buy
- 75 Role for Liz
- 76 Disburdened (of)
- 78 Delance
- 79 Future flower
- 80 Sherbets
- 82 Foam
- 84 Slapsick staple
- 85 Have the same opinion
- 88 Meiji statesman
- 89 Undercover org.
- 90 White-plumed birds
- 92 Sorority member
- 93 Reasons for aspirin
- 95 Mrs. Zeus
- 97 Sun, newspaper sections

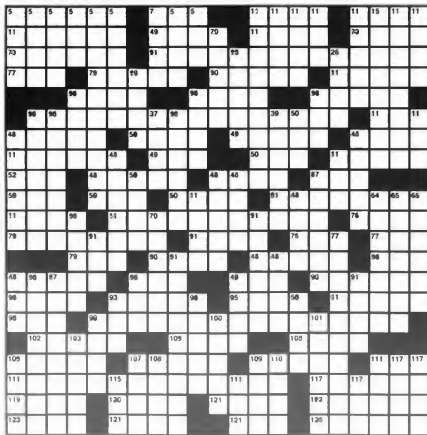
- 98 Between tic and toe
- 99 Hen with an air about her?
- 102 Fabric trademark
- 104 Former TV host
- 105 Kremlin politicos
- 106 City in Tennessee
- 107 "There's — in My Soup"
- 109 Sports palace
- 111 Magnon's predecessor
- 114 Where orgies are held?
- 117 Blossoming
- 119 Draft rating
- 120 Steak order
- 121 Away from port
- 122 Wood component

- 123 A smaller amount
- 124 Weaponry
- 125 Try for a total
- 126 More creepy

## DOWN

- 1 Deck wood
- 2 "— ask is a tall ship. —"
- 3 Civil disorder
- 4 Pub
- 5 What makes grandpa run?
- 6 Gambol
- 7 Dentist's request
- 8 Flatware item
- 9 Ziegfeld, to friends
- 10 Plunderer
- 11 Hebrides island
- 12 Desi's vis-à-vis
- 13 Granada gold
- 14 Houston baseballer
- 15 No cars for rent?
- 16 Subterranean caves
- 17 Give the eye to
- 20 As light —
- 25 "Glad did — and gladly die": R.L.S.
- 26 Wagnerian Fate
- 29 "Truth — the march"
- 32 Rampant
- 33 Encounter
- 34 Cedar Rapids campus
- 35 Statuesque

- 36 Where to tie a yellow ribbon
- 37 Alaskan city
- 38 Poet's paragraph
- 39 Arctic plain
- 40 Swearing-in reply
- 42 Droll, as humor
- 43 Stag party
- 44 Heaps
- 48 Put in position
- 51 Taste a drink
- 54 "Damn Yankees" girl
- 55 Newcastles' surplus
- 56 French lady friend
- 57 "— Goes By"
- 61 A single time
- 63 Hosiery hue
- 64 Vic
- 65 Betrayer
- 66 Emphasize
- 68 Reflexed
- 70 ———— princes (first printed issue)
- 71 Not as wan
- 74 Regret
- 77 Able to take insults?
- 81 Plots together
- 83 Prefix with mutual
- 85 Personate
- 86 Touchdown demarcation
- 87 Rides a bike again?
- 88 "— Woman": Reddy
- 89 "Moonstruck" star
- 91 Scheider and Rogers
- 93 School-support gp.
- 94 Fifth tier
- 96 Crusaders' port
- 99 Russian inland sea
- 100 ———— loaf is better than none
- 101 Lenni ———— Indians
- 103 Musical closings
- 106 GI truancy
- 107 Opposite of anear
- 108 Microbe
- 109 On in years
- 110 Use the library
- 111 Mozart's "— Fan Tette"
- 112 Where all roads lead
- 113 Julie's "Zhivago" co-star
- 115 Pension-plan abbr.
- 116 Birthplace for Springsteen
- 118 Caesar's hearth god





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